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GLEANINGS FOR A LEXICON OF CLASSICAL CHINESE III

by

BERNHARD KARLGREN

This paper is a direct sequel to articles in BMFEA,
vols. 44 and 46.

1850. *tsiang* 41. Ode 4: fu li *tsiang* chī, May happiness and dignity make him great. Gl. 15; Ode 205: sien wo fang *tsiang*, They find it good that I am just now (great:) powerful. Gl. 643; Ode 206: wu *tsiang* ta kü, Do not (take:) help forward the great carriage, Gl. 403; Ode 162: pu huang *tsiang* fu, I have no leisure to (uphold:) support my father, same Gl.; Ode 257: t'ien pu wo *tsiang*, Heaven does not support us, same Gl.; Ode 162: *tsiang* mu lai shen, About supporting my mother I come and report, Gl. 404; Ode 209: huo sī huo *tsiang*, Some arrange it (sc. the sacrificial meat), some present it, Gl. 660; Ode 272: wo *tsiang* wo *hiang*, We present our offerings, same Gl.; Ode 283: ho jen pu *tsiang*, What man is not going, Gl. 747; Ode 288: jī tsiu yüe *tsiang*, We advance every day and we (go forward:) progress every month, same Gl.; Ode 235: kuan *tsiang* yü king, Their libations were presented in the capital, Gl. 761; Ode 237: ying men *tsiang* *tsiang*, The principal gate was grand, Gl. 798; Ode 241: tsai Wei chī *tsiang*, On the (run:) course of the Wei (river), Gl. 839; Ode 287: *tsiang* yü tsiu chī (If it will be that I achieve it:) If later on I achieve it, Gl. 1112; Ode 300: hi tsun *tsiang* *tsiang*, The sacrificial vases are very grand, Gl. 1166; Shu: P'an Keng: sien wang *tsiang* to yü ts'ien kung, The former kings (brought much to:) added much to the earlier achievements, Gl. 1476; Shu: Wei tsi: yung yi jung *tsiang* shī, They use them (sc. the sacrificial animals) to (adorn:) make fine their (cooking and eating:) repasts, Gl. 1508; Shu: Tsiu kao: tê *tsiang* wu tsuei, By virtue they should *tsiang* hold on to (not being drunk:) sobriety, Gl. 1667; Shu: Lo kao: kung kung su *tsiang* chī huan, Your achievements will quickly be respected and (rejoiced in:) admired, Gl. 1781; Li: T'an kung: shê shu po sheng ma er *tsiang* chī, He took a parcel of silks and a four-team of horses and *tsiang* presented them, Li Gl. 97; Li *ibid*: fu tsī tai *tsiang* ping ye, The master is (in risk of, near to:) on the point of becoming sick, Gl. 519, Li Gl. 103.

Read ts'iang in Ode 78: ts'iang Shu wu niu, I beg Shu not to repeat it, Gl. 212; Ode 58: ts'iang tsi wu nu, I beg you not to be angry, same Gl.; Ode 192: ts'iang po chu yü, You beg your leader: help us, Gl. 544; Ode 74: ts'iang k'ī lai, I pray (wish) that he may come, same Gl.; Ode 274: k'ing kuan ts'iang ts'iang, Musical stones and flutes resound, Gl. 1085.

1851. *tsiang* 85. Ode 203: pu yi k'ī *tsiang*, They do not use their (frugal) congee. Gl. 631.

1852. *ts'iang* 196. Ode 283: t'iao (ko:) lê yu ts'iang, The metal-ornamented reins tinkle, text variant 1853, Gl. 450.

1854. *ts'iang* 157. Ode 106: k'iao ts'ü ts'iang hi, He runs agilely in a ts'iang stately way, Gl. 266; Ode 209: tsi tsi ts'iang ts'iang, Stately are the movements, same Gl.; Shu: Kao Yao mo: niao shou ts'iang ts'iang, Birds and beasts dance, Gl. 1344.

1855. *tsiao* 75. Ode 117: tsiao liao chi shi, The fruits of the tsiao liao pepper plant, Gl. 295; Ode 296: yu tsiao k'ihing, Fragrant is the smell, Gl. 1125.

1856. *tsiao* 30. Li: Yüe ki: k'isheng tsiao yishai, The sound is reduced (short) and diminishing (waning), Gl. 383;

1857. *ts'iao* 149. Ode 155: yü yü ts'iao ts'iao, My wings are reduced (worn), variant 1858 *ts'iao* 86, Gl. 383.

1858. *ts'iao* 86. Chuang: T'ien ti: k'isê ts'iao jan, His looks are anxious, same Gl.

1859. *tsiao*: 19. Tso: Chao 9: yen yung su ch'eng yi tsiao min, Why should one accelerate the work and so weary the people, Tso Gl. 292. Li: K'ü li: wu tsiao shuo, Do not (snatch:) appropriate to yourself the words [of others], Li Gl. 13, LC 1814.

1860. *tsiep* 64. Ode 236: shi pu tsie si fang, He was (caused not to:) not permitted to (encompass:) embrace the states of the four quarters, Gl. 707.

1861. *tsie*-9. Ode 256: tsie yüe wei chi, You allege that I do not understand, Gl. 960.

1862. *tsiep* 64. Ode 200: tsie tsie fan fan, Nimble-minded and versatile, Gl. 619.

1863. *tsiep* 40. Ode 81: pu tsie ku ye, Do not brusque an old friend, Gl. 225.

1864. *tsiet* 118. Ode 191: tsie pin an shan: Crest-like is that Southern mountain, Gl. 511.

1865. *tsiet* 62. Ode 263: tsie pi Huai p'u, He (cut, trimmed) brought into order those (regions of) the Huai-banks, Gl. 1052; Shu: Ts'in shi: wei tsie tsie shan pien yen, The shallow (insincere) ones who are good at smooth speeches, Gl. 2109.

1866. *ts'ie*-l. Ode 290: fei ts'ie yu ts'ie, It is not that temporarily it occurs for the time being, Gl. 1127; used for 1867 in Ode 93: fei wo si (ts'ie:) ts'u, They are not those to whom my thoughts go, Gl. 240; in Shu: Yao tien: li min tsu ki the char. 1868 stands for our 1866 The multitudinous people will (tsu:) ts'ie presently starve, Gl. 1283; 1866 read tsü as an out-filling particle in Ode 47: yang tsü chi si ye, The whiteness of the forehead, Gl. 133; Ode 84: nai kien k'uang tsü, I see this foolish [fellow], Gl. 229; likewise read tsü in Ode 261: pien tou yu tsü, The pien and tou vessels are there in full number, Gl. 360; read ts'ü or tsü in Ode 284: yu ts'ü yu ts'ü, In ample array and numerous Gl. 1106.

1869. *ts'iet* 116. Shu: Wei tsf: hao ts'ao ts'ie, They love grossly to steal, Gl. 1502.

1870. *tsien* 62. Ode 166: pei er tsien (tsin) ku, It (Heaven) causes you to (cut:) reap your grain, Gl. 425.

1871. *tsien*-9. Ode 128: siao jung tsien shou, The small war-chariots have shallow (low) hacks, Gl. 233; same Ode: tsien si k'ung k'ün, The four unmailed horses are very harmoniously running, Gl. 313.

1872. *tsien*-157. Ode 89: yu tsien kia shi, There are low houses, Gl. 233;

1873. *tsien*-184. Shu: Yao tien: yin tsien (na:) ju ji, Respectfully to say farewell to the setting sun, Gl. 1223.

1874. *tsien*-85. Ode 58: tsien kü wei shang, They (the waters) wet the curtains of my carriage, Gl. 180; Shu: Yü kung: tung tsien yü hai, In the east [the realm] [soaks in:] dips down into the sea, Gl. 1393; Shu: Lü hing: min hing sü tsien, The people started to imbue each other, Gl. 1469; Shu: Hung fan (one text version): ch'en tsien, Those who are plunged and soaked (sc. in wine), Gl. 1546; Shu: Ku ming: tsi ta tsien, The sickness greatly advances, Gl. 1970.

1875. *tsien-140*. Ode 191: *t'ien fang tsien ts'o*, Heaven now repeatedly causes sickness, Gl. 513; Ode 258: *ki kin tsien chen*, Famine comes repeatedly, Gl. 987.

1876. *tsien-9*. Ode 198 (Han text version): *tsien shi ki kien*, The falsehoods are first (reduced:) refuted, Gl. 601; Ode 256: *pu tsien pu tsei*, Do not be untruthful, not injurious, Gl. 958; Shu: Hung fan: *min yung tsien t'ê*, The people thereby become *tsien* (transgressing:) offensive and (erring:) wicked, Gl. 1549. Shu: Ta kao: *t'ien ming pu tsien*, Heaven's commands are not faulty, Gl. 1605.

1877. *ts'ien-9*. Used for 1878, 1879 in Ode 57: *k'iao siao ts'ien hi*, Her artfully smiling [mouth] is red, Gl. 166.

1880. *ts'ien61*. Shu: Li cheng: *yi ts'ien jen*, One has employed ingratiating men, Gl. 1428; Shu: P'an Keng: *siang shi ts'ien min*, Look at those dispersed people, same Gl.

1881. *ts'ien162*. Ode 200: *ki k'ij u ts'ien*, Afterwards one will remove you, Gl. 620.

1882. *tsin-108*. Shu: P'an Keng: *wu tsin liu*, He would not kill them (exhaustively:) all, Gl. 1411; Li: Ai kung wen: *ku min shi tsin*, Therefore, the people—that they (exhaust:) impoverish, Li Gl. 482.

1883. *tsin-85*. Ode 158: *tsin pi pao lang*, It overflows the bushy lang-plants, Gl. 365; Ode 203: *wu tsin huo sin*, It must not wet the cut firewood, Gl. 628.

1884. *tsin-162*. Ode 257: *tsin t'uei wei ku*, (Advancing and retreating:) In ups and downs be good, Gl. 977.

1885. *ts'in142*. Ode 57: *ts'in shou ngo mei*, Her head is cicada-like, her eyebrows silkworm-like, Gl. 165.

1886. *ts'in147*. Ode 156: *ts'in kie k'ili*, The mother ties her kerchief, Gl. 392; Li: T'an Kung: *jen ts'in yi wei pao*, Goodness and love for parents should be considered precious, Li Gl. 131.

1887. *tsing-174*. Shu: Yao tien (one text version): *tsing yen*, He (quietly:) smoothly speaks, Gl. 1235; Shu: Ts'in Shi: *shan tsing yen*, Those who are good at smooth speeches, Gl. 2109; Ode 89 (one text version): *yu tsing kia shi*, There are quiet houses, Gl. 233.

1888. *tsing-174*. Yao tien (orthodox version): *tsing yen*, He (quietly) smoothly speaks, Gl. 1235.

1889. *tsing-174*. Ode 207: *tsing kung er wei*, (Quietly) thoughtful be respectful in your official positions, Gl. 653; Shu: Wei tsi: *tsi tsing jen*, The man who (brings peace to himself:) saves himself, Gl. 1511; Shu: P'an Keng: *tsi tso fu tsing*, You yourselves create the unrest, Gl. 1432.

1890. *ts'ing174, tsing174*. Ode 55: *lü chu tsing tsing*, The royal fodder and the creepers are luxuriant, Gl. 155.

1891. *tsing140*. Ode 176: *tsing tsing chê ngo*, Luxuriant are those ngo-plants, Gl. 451; Ode 119: *K'ie ye tsing tsing*, Its leaves are luxuriant, Gl. 155; Shu: Yü kung pao kwei tsing mao, Three-ridged mao-grass, which is wrapped and [presented in] bowls, Gl. 1368.

1892. *ts'ing85*. Ode 106: *mei mu ts'ing hi*, The beautiful eyes how clear, Gl. 241; Ode 94: *ts'ing yang yü an hi*, The clear forehead, how beautiful, same Gl.

1893. *ts'ing61*. Tso: Chuang 10: *pi yi ts'ing*, (In all litigations) I always go by the *ts'ing* real circumstances, Tso Gl. 51. Meng: Li Lou hia: *sheng kuo ts'ing*, When the fame surpasses the real circumstance, same Gl.; Li: Yüeling: *yi k'ung k'its'ing*, In order to (exhaust:) go to the bottom of the real circumstances, Li Gl. 230.

1894. *tsiu-43*. Ode 195 (Han text version): *shü yung pu tsiu*, Therefore there is nothing achieved, Gl. 576; Shu: Yao tien: *wu fu san tsiu*, In the five applications [of the punishments] there are three accommodations (heightening, lowering or condoning),

Gl. 1286; Shu: Ts'in shi: ts ê y ü e wei tsiu y ü, [My counsellors], I (said:) considered that they did not accomodate themselves to me, Gl. 2106.

1895. *ts'iu*162. Used for 1896 in Ode 157: sī kuo shī ts'iu, The states of the four quarters, them he brought together, Gl. 395; Ode 304: p o l u shī ts'iu, All the blessings he (collected:) brought together on his person, same Gl.

1897. *tsok*9. Ode 200: tso wei ts'i shī (I, the eunuch Meng-tsi have made this ode, Gl. 622; Tso: Ch'eng 8: ku Luan shī pu tso, Therefore the house of Luan does not (stand up:) rise, same Gl.; Ode 235: wan pang tso fu, All the states will (make confidence:) have confidence, Gl. 769; Ode 133: y ü tsi kie tso, Together with you I will tso start [on the expedition] same Gl.; Ode 238: hia pu tso jen, (How should he not be a man:) is he not a man indeed, Gl. 806; Ode 241: tso chī p'ing chī, They cleared them away, they removed them, Gl. 821; Used for 1898 in Ode 270: pi (tso:) ts ê yi, He felled the trees, same Gl.; Ode 243: shī t ê tso k'iu, The hereditary virtue he tso actively seeks, Gl. 856; Ode 255: hou tso hou chou, They stand up and (imprecate:) call down evil, Gl. 937; Ode 297: sī wu yi sī ma sī tso, Without becoming tired, the horses are active, Gl. 1146; Shu: Kao Yao mo: wan pang tso yi, All the states (have made governing:) have become well-ordered, Gl. 1317; Shu: *ibid.*: wu ts'ai chang shī y ü wu s ê tso fu, With five pigments applied into five colours, those are tso made on the garments, Gl. 1321; Shu: P'an Keng: P'an Keng tso wei shê Ho, P'an Keng tso rose and crossed the River, Gl. 1443; Shu: *ibid.*: sien wang pu huai k ü e yu tso, The former kings did not cherish (that where they started:) their original place, Gl. 1449; Shu: Tsiu kao: tso ki chung t ê, Actively (investigate:) search for a correct virtue, Gl. 1671; Shu: Tsi ts'ai: tso hiung ti fang lai, As brothers they came from all quarters, Gl. 1234 and 1709; Shu: Lo kao: tso Chou kung sien, Cause the Chou to be respected and take precedence, Gl. 1787b; Shu: Wu yi: tso k' i tsi wei, In the start, when he ascended the throne, Gl. 1835. Li: Tsa ki and Kiao t'ê sheng: tso kuei, To bore (holes in the tortoise shell, here used for 1899. Li Gl. 414, LC 1882; Li: Li k'i: fei tso er chī k' i ts'ing, It was not that they (standing, on the spot:) self-assertingly expressed their feelings, Li Gl. 292.

1899. *tsok*167. Ode 116: po shī tso tso, The white stones are shining, Gl. 292; Tso: Huan 2: tsī sī pu tso, The cereals are not refined, Tso Gl. 25.

1900. *tso*-32. Tso: Wen 12: tso kia, We have placed out armoured men [as sentries], Tso Gl. 228.

1901. *ts'ok*167. Ode 9: k'iao k'iao ts'o sin, Tall is that mixed firewood, Gl. 33.

1902. *ts'o*96. Ode 59: k'iao siao ts'o hi, The fresh whiteness of the artful smile, Gl. 187.

1903. *ts'o*104. Ode 191: t'ien fang tsien ts'o, Heaven now repeatedly causes sickness, Gl. 513.

1904. *ts'ot*64. Ode 225: ts i ts' o, Black cap, Gl. 728.

1905. *ts'o*48. Used for 1906, Li: Sang ta ki: y ü ch ê ts' o m u, The attendant ts' o rubbed [rice in the water] for head-washing, Li Gl. 444.

1907. *tsou*-37. Ode 301: T'ang sun tsou kia, T'ang's descendant hastens forward and arrives, Gl. 333; Ode 302 (Ts'i text version): tsou kia wu yen, They come forward and arrive silently, same Gl.; Ode 237: y ü y ü e yu pen tsou, I would say there were some who hastened forward, same Gl.; Ode 220: yi tsou er shī, To (perform music for:) celebrate those of you who have been correct (in the ritual shooting), Gl. 553; Shu: Kao Yao mo: ki Yi tsou shu sien shī, Together with Yi I gave to the multitude the fresh (-meat) foods, Gl. 1315; Shu: *ibid.*: pu shī fu t'ung jī tsou, If they do not thus extensively and all together daily tsou make reports, Gl. 1329.

1908. *tsou*-120. Ode 47: *meng pi tsou ch'i*, It covers the dolichous crepe, Gl. 134.
1909. *tsou*-187. Ode 25: *hü tsie hu tsou yü*, Lo, you grooms and gamesters, Gl. 63; Tso: Ch'eng 18: *liu tsou shu yen*, The six [groups of] horse-yoking grooms were subordinate to him, Tso Gl. 456.

1910. *tsou*-187. Tso: Sün 2: *tsou kien*, He repeatedly remonstrated, Tso Gl. 265.

1911. *tsu*-115. Used for 1912 in Ode 155: *yü so ch'u tsu*, The bundles of straw which I hoarded, Gl. 382.

1913. *tsu*-113. Used for 1914 in Shu: Yao tien (kin wen school text): *li min (tsu): ts'ie ki*, The multitudinous people will presently starve, Gl. 1283; Li: Chung-ni yen kü: *wu yi (tsu): ts'ie hia yü chung ye*, There are no means of (presently:) soon bring harmony among the people, Li Gl. 491.

1915. *tsu*-170. Used for 1914 in Shu: Yao tien (kuwen text): *li min (tsu): ts'ie ki*, The multitudinous people will presently starve, Gl. 1283; Ode 33: *ts'i yi yi tsu*, You have yourself given me this trouble, Gl. 89; Ode 35: *ki tsu wo tê*, You have found fault with my virtue, same Gl.; Tso: Yin 4: *tsu ping*, He relies on his troops, Tso Gl. 11; Tso: Hi 22: *pu yi tsu ai*, They did not (make use of:) take advantage of defiles (the foes thronging in narrow defiles), Tso Gl. 126; Ode 305: *mi ju k'i tsu*, To their full depth he entered its defiles, Gl. 1201.

1916. *tsu*-120. Ode 53: *su si tsu ch'i*, With white silk one has corded it, Gl. 143.

1917. *tsuk*-157. Ode 210: *ki chan ki tsu*, It is soaking, it is (sufficient:) abundant, Gl. 677.

1918. *tsut*-24. Used for 1919 in Ode 191: *(tsu): tsuei lao po sing*, You will cause suffering and toil to the people, Gl. 522; Used for 1920 in Ode 193 (one text version): *shan chung (tsu): suei peng*, The mountain tops break and collapse, Gl. 550; Ode 265: *wo kü yü tsu huang*, Our settlements and border lands are (definitely:) all waste, Gl. 557; Tso: Sün 12: *kuang yu yi tsu*, A kuang regiment has a tsu 100-men escort, Tso Gl. 306; Used for 1921 in Ode 232: *wei k'i tsu yi*, How cragged they are, Gl. 550.

1921. *tsut*-46. Ode 193 (orthodox Mao text version): *shan chung tsu peng*, The mountain tops collapse, Gl. 550.

1922. *tsu*-130. Tso: Ch'eng 12: *wu k'o tsu kuo*, He will not be able to (have the blessing of:) happily enjoy his state, Tso Gl. 409.

1923. *tsuk*-70. Ode 108: *shu yi hu kung tsu*, He is very different from the prince's followers, Gl. 272; Shu: Yao tien: *pi tsu*, He ruins his kin, Gl. 1238.

1924. *tsuk*-157. Ode 191: *tsu tsu mi so ch'eng* (I look to the four quarters), they are harassed (distressed) I have nowhere to drive, Gl. 524; Ode 207: *cheng shi yü tsu*, The affairs of government are evermore harassing (pressing), same Gl.

1925. *ts'u*-60. Ode 93 (one text version): *fei wo si ts'u*, They (sc. the girls) are not those to whom my thoughts go, Gl. 240; Ode 193: *yi kü ts'u Shang*, In order to take up an abode he went to Shang, Gl. 557; Ode 204: *liu yüe ts'u shu*, In the sixth month there is the (passing:) retreating heat, Gl. 635; Ode 241: *yingo ts'u Kü*, In order to stop them he marched to Kü, Gl. 834; Ode 258: *tsi kiao ts'u kung*, From the suburban altar we have gone to the temple hall, Gl. 990; Ode 270: *pi ts'u yi*, It was he who marched about, Gl. 1078; Shu: Tsiu kao: *wo si t'u fei ts'u pang kü*, The (not gone:) still living princes of states, Gl. 1674; Shu: Tsai ts'ai: *si ts'u küe king la o*, They will go to their caring about and encouraging [the people], Gl. 1694; Shu: Shao kao: *ts'u küe wang ch'u chi chi*, They went to where nobody could come out and seize them, Gl. 1724; Shu: Pi shi: *ts'u tsi Huai yi*, We march against these Yi barbarians of the Huai [region], Gl. 2097.

1926. *ts'uk*-104. Tso: Huan 6: *wei k'i pu ts'u lo*, It expresses that they (the sacrificial animals) do not suffer from swellennesses (boils), Tso Gl. 32.

1927. *ts'u*-64. Li: Li k'i: ch'ī ts'u tsê cheng, If his (substance:) fundamental nature ts'u is placed in them (sc. the ritual usages), he will be correct, Li Gl. 276; Li: Chung yung: sh'ī ts'u ch'ī yī ye, If one ts'u applies them (the said virtues) at the proper times, there will be a correct order, Li Gl. 523.

1928. *ts'u*119. Li: Yü ling: k'i k'i kao yi ts'u, His vessels are high and coarse, Li Gl. 208.

1929. *ts'uan*116. Shu: Yao tien: ts'uan San Miao yü San-wei, He made the San Miao skulk in San-wei, Gl. 1272.

1930. *tsuan*120. Ode 236: tsuan nü wei Shen, The lady-successor was (a girl from) Shen, Gl. 777; Ode 259: wang tsuan ch'ī sh'ī, The king continued him in service (let him continue (his ancestors) in the service, Gl. 1007.

1931. *tsuei*-122. Ode 207: wei ts'ī tsuei ku, We fear this guilt (blame), Gl. 651.

1932. *ts'uei*-140. Ode 60 (Han school text version): ch'uei tai ts'uei ts'uei, His down-hanging sash is trailing, Gl. 191; Tso: Ch'eng 9: wu k'ī tsiao ts'uei, Do not reject one [clad in] tufts [bundles] of raw-hemp, Tso Gl. 402.

1933. *ts'uei*82. Ode 73: ts'uei yī ju men, The felt robe is like red-millet, Gl. 210.

1934. *ts'uei*64. Ode 40: sh'ī jen kiao pien ts'uei wo, The people in the house all together repress me, Gl. 113; Ode 258: sien tsu yü ts'uei, The ancestors repress me, same Gl.; Ode 216: ts'uei ch'ī mo ch'ī, We give them (the horses) cut fodder, we give them grain, Gl. 696; Kuo yü: Wu yü: wei huei fu ts'uei, If, when it is snake brood it is not broken (crushed), same Gl.

1935. *ts'uei*85. Ode 43 (Han school text version): sin t'ai yu ts'uei, The new tower is freshly bright, Gl. 118.

1936. *tsun*41. Li: Wen Wang sh'ī ts'ī: yī k'ī ts'ü ts'ue yü shang tsun, According to their attainments they got cups from the highest worthy (sc. the principal son) Li Gl. 253; Ode 300: h'ī tsun tsiang tsiang, The sacrificial vases are very grand, Gl. 1166.

1937. *ts'un*157, *ts'ün*157. Ode 165: ts'ün ts'ün wu wo, Moving in rounds they dance to us, Gl. 422; Tso: Ch'eng 16: ts'un kia, They (heaped cuirasses:) put cuirasses one upon another, Tso Gl. 436.

1938. *tsun*30. Ode 193: tsun ta, They chatter and babble, Tso Gl. 436.

1939. *ts'un*39. Li: Tsi yi: chu ts'un pu wang yü sin, They (sc. the dead parents) are clearly visible and alive and are not forgotten in his heart, Li Gl. 456.

1940. *tsung*40. Ode 183: ch'ao tsung yü hai, It (the river) goes to pay court to the sea, Gl. 483; Ode 240: huei yü tsung kung, He was obedient to the [dead] princes of the clan, Gl. 810; Ode 250: kün ch'ī tsung ch'ī, He was a sovereign to them, he was a founder for them, Gl. 904; Ode 254: ta tsung wei han, tsung ts'ī wei ch'eng, The great [royal] clan is a support, the men of the [royal] clan are a fortified wall, Gl. 932; Ode 258: mi shen pu tsung, There are no Spirits which we have not honoured, Gl. 991; Shu: Yao tien: yin yü liu tsung, He made yin sacrifice to the six venerable ones (sc. celestial divinities), Gl. 1257; Shu: Lo kao: tsung yi kung tso yü an s'ī, In the ancestral temple according to merit let them act in the fundamental sacrifices, Gl. 1757; Shu: *ibid.*: tun tsung tsiang li, To give weight to the great rites of the ancestral temple, Gl. 1773; Shu: To sh'ī: pi sh'ī ch'en wo tsung, To associate with and sh'ī ch'en serve our dignitaries, Gl. 1822; Tso: Yin 11: Chou ch'ī tsung meng, When Chou presides over covenants, Tso Gl. 19; Li: K'ü li: kao yü tsung ts'ī, He should notify the principal son (sc. eldest son of the principal wife), Tso Gl. 388; Tso: Ch'eng 3: sh'ī ts'ī tsung ch'ī, If he lets me continue in the duties of a (clan-son:) principal son in the clan, same Gl.

1941. *tsung*-120. Ode 78: yi tsung sung ki, He tsung lets off [the string] and follows after [the arrow] in pursuit [of the game], Gl. 216; Ode 253: wu tsung kuei

suei, Do not give indulgence to the wily and obsequious, Gl. 916; Tso: Ch'eng 8: h u o t s u n g y e, Some give free reins [to the conquerers], Tso Gl. 399.

1942. *tsung*120. Ode 18: s u s i w u t s u n g, White silk, five 80-thread bundles, Gl. 50; Shu: Yü kung: p o l i f u n a t s u n g, A hundred li [from the capital] bring as revenue bundled grain (in sheaves), Gl. 1385; Shu: Wei tsai: w u t s u n g y ü h u o p a o, Do not attach yourselves to riches and precious things, Gl. 1487; Ode 58: t s u n g k ü e c h i y e n, During the pleasant time of the (tied horns:) girlhood hairtufts, Gl. 185.

1943. *tsung*193. Ode 137: y ü e y i t s u n g m a i, Then they come forward and go, Gl. 333, 597.

1944. *ts'ung*60. Ode 180: T s' i T s' ü c h i t s' u n g, By the Ts'i and the Ts'ü [rivers] we pursued them, Gl. 473a; Ode 192: y ü h o t s' u n g l u, (Wherein:) how can we (pursue:) be bent on blessings, Gl. 531; Ode 255: p u y i t s' u n g s h i, It is not right that you (pursue:) are bent on it, Gl. 941; Ode 256: j u w e i t a n l o t s' u n g, You (pursue:) are bent on being steeped in pleasure, Gl. 949.

Ode 220: s h i w u t s' u n g w e i, Do not t s' u n g humour them, do not speak to them, Gl. 713; Shu: Hung fan: y e n y ü e t s' u n g, The speech is said to be (compliant:) reasonable, Gl. 1527; read *tsung*60 in Ode 101: h e n g t s u n g k' i m u, You make east-west and t s u n g north-south the furrows on the acres; Tso: Yin6: t s' u n g t s i k i y e, (If one prolongs evil) t s' u n g as a consequence it will (reach:) befall oneself, Tao Gl. 16; Tso: Siang 13: t s' i n g t s' u n g P o Y u, I beg to (follow, attend upon) be deputy to Po Yu (i.e. be second in command under P., Tso Gl. 522. Read *tsung*:60 in Li: T'an Kung: w u t s u n g t s u n g e r. You should not let it (sc. the chignon) be too high, Li Gl. 92.

1945. *ts'ung*128. Shu: Kao Yao mo: t' i e n t s' u n g m i n g t s i w o m i n t s' u n g m i n g, Heaven's hearing and seeing (proceeds from:) works through our people's hearing and seeing, Gl. 1310; Ode 288: p u t s' u n g k i n g c h i, I am not (well-hearing:) intelligent, wise, or reverent, used for 1946 in Shu: Yao tien: t a s i (t s' u n g:) c h' u a n g, To open up the four windows (sc. in the four directions) Gl. 1274.

1947. *tsü*-85. Ode 195: h o j i s i t s ü, When will this stop, Gl. 573.

1948. *tsü*140. Used for 1949 in Li: Li yün: t s ü s h u, They presented on straw mats cooked meat, Li Gl. 263.

1950. *tsü*149. Ode 163: c h o u y ü a n t s i t s ü, Everywhere I make inquiries, Gl. 407.

1951. *ts'ü*29. Tso: Siang 10: p i e r h u t s' ü c h i, (If you do not vanquish the city within 7 days), I shall certainly take it out of you (you shall bear the consequences). Tso Gl. 503.

1953. *ts'üan*61. Tso: Yin 6: c h' a n g w u p u t s' ü a n, If one prolongs evil without changing, Tso Gl. 15; Tso: Ai 3: w a i n e i y i t s' ü a n, Outside and inside in due order.

1954. *tsüek*87. Tso: Chuang 23: w a n g y ü c h i t s ü e, The king gave him a wine beaker. Tso Gl. 63; Tso: Wen 18: s h ê t s ü e e r h i n g, They put down the cups (after drinking) and went away, Tso Gl. 243.

1955. *tsün*9. Shu: Yao tien: k' o m i n g t s ü n t ê, He was able to make bright his great virtue, Gl. 1210; Shu: Kao Yao mo: t s ü n y i (a i) t s a i k u a n, The eminent and aged (experienced) ones are in the offices, Gl. 1304; Li: Yü e l i n g: k i e n l i e n k i e t s ü n, To select and train the excellent men, Li Gl. 238.

1956. *tsün*187. Ode 194: p u t s ü n k' i t ê, [Heaven] does not (make great, increase:) prolong its grace, Gl. 561; Ode 235: t s ü n m i n g p u y i, The great appointment is not easy [to keep], Gl. 763; Ode 266: t s ü n p e n t s o u, Quickly they hurry about (in the temple), Gl. 1069; Ode 267: t s ü n h u e i w o W e n W a n g, The one who grandly gives us favour is Wen Wang, Gl. 1072; Ode 304: w e i h i a k u o t s ü n m a n g, He was

magnified by the states below, Gl. 1197; Ode 277: *tsün fa er sf*, Quickly (open up:) break the soil on your private fields, Gl. 1069.

1957. *tsün-102*. Ode 154: *t'ien tsün ch'hi*, The inspector of the fields comes and is pleased (or, and is feasted), Gl. 367.

1958. *tsün-162. süen-162*. Li: *Ta chuan: tsün (sün) pen tsou*, quickly they hurry about, Gl. 1069, cf. par. 1956 above.

1959. *wan, huan3*. Used for 1960 in Ode 305: *sung po (wan:) huan huan*, The pines and cypresses are pillar-like. Gl. 1206.

1961. *wan40*. Tso Yin 1: *T'ai shu wan*, T'ai-shu built ready [his defences], Tso Gl. 5; Tso: *Ch'eng 1: shan wan* [He gave order to] *shan* make good *wan* the wall-building, Tso Gl. 352.

1962. *wan-124*. Tso: *Hi 5: k'ou pu k'owan*, The bandits should not be (treated lightly:) despised, Tso Gl. 90; Tso: *Chao 1: chu min wan suei*, When the president of the people trifles about years.

1963. *wang8*. Li: *T'an Kung: ch'eng kia chi yu wang*, According to (what) the family has or has not (the means of the family, Li Gl. 119, LC 1936; Shu: *Shao kao: ts'u küe wang ch'u chi*, They went to (where there was no coming out and seizing them:) where nobody could come out and seize them, Gl. 1724.

1964. *wang-61*. Shu: *Ta kao: ts'ipu wang ta kung*, Now I do not forget the great (work:) task, Gl. 1592.

1965. *wang:122*. Ode 58: *sh'ie wang ki*, (You) the man have had no limit (have been reckless); Ode 264: *t'ien chi k'iang wang*, When Heaven sends down (confusion:) disorder, Gl. 1059; Shu: *To sh'ie: wang (ku:) hu luan*, Without our (relying on:) taking advantage of the disorder [of Yin], Gl. 1800.

1966. *wang:60*. Shu: *Li cheng: fu tso wang jen*, He did not make jen the appointments wang of bygone times, Gl. 1940; Li: *T'an Kung: si yü wang ji*, As to the dead one, one associated with him in gone days, Li Gl. 27; Shu: *Lo kao: ju ts'ik'i p'eng, k'i wang*, The young son should find associates, he should wang (go to them) frequent them, Gl. 1331.

1967. *wang-74*. Ode 50: *yi wang Ch'u yi*, In order to look out over Ch'u; Ode 110: *chan wang fu hi*, I gaze far away towards my father; Ode 252: *ling wen ling wang*, With good fame, (with good contemplation:) fine to look at; Li: *Li yü: t'ien wang er ti ts'ang*, Heaven saw him (the dead man) and Earth stored him, Li Gl. 264; Li: *Piao ki: yi jen wang jen*, If by [the standard of] ordinary men he (looks at:) considers the man, LC 1940.

1968. *wei-75*. Wrongly used for the graphically similar *mo* 1969: Tso: *Wen 1: k'ün ch'ich'i (wei:) mo ye*, Your age is (small:) low, Tso Gl. 193; Tso: *Siang 29: yu (wei:) mo ye*, Still they are (too slight:) insufficient, same Gl.

1970. *wei87*. Used for 1971 in Ode 125: *jen chi wei yen*, People's false tales, Gl. 306; Ode 248: *fu lu lai wei*, Felicity and blessings come and (act for:) favour you, Gl. 892; Shu: *Yao tien (one text version): pien chi nan wei*, To arrange and regulate the works of the South, Gl. 1219; Shu: *Ts'it'ai: wang k'ien küe luan wei min*, When the king instructs his inspectors (feudal lords), its luan (summing up:) main part is [that it is] for the people, Gl. 1696; Tso: *Wen 10: sien wei chi jo hu*, Shall we first *wei chi* by it [Ch'u] *jo* be weakened, Tso Gl. 226; Tso: *Süan 3: po wu er wei chi pei*, The hundred things then *wei chi* (by it:) thereby were completely provided, Tso Gl. 271; Li: *Tsi t'ung: pu k'iu k'i wei* (here read *wei-*), He does not aspire to its being *wei* in favour of [himself], Li Gl. 472.

1971. *wei9*. Tso: *Ch'eng 16: wo wei t'ao Ch'u, wei* (supposed that:) if we run away from Ch'u's [army], Tso Gl. 428.

1972. *wei*:38. Ode 18: *wei yi wei yi*, How compliant (complaisant) and gracious, Gl. 49; Ode 47: *wei wei t'o t'o*, She is gracefully complaisant, same Gl.; Tso: Hi 23: *wei ch'i*, He deposits a pledge (a gage) of good faith (towards the overlord), Tso Gl. 133; Li: K'ü li: *t'ung ts'i wei ch'ier t'uei*, When a young man has deposited a gift as pledge of good faith, he retires, Li Gl. 53; Li: H'ue ki: *huo yüan huo wei*, (They sacrifice first to the river and then to the sea), one is the source, one is the *wei* (deposit:) reservoir, Li Gl. 409.

1973. *wei*:9. Ode 162: *Chou tao wei ch'i*, The road of Chou is winding and (slow:) long, Gl. 401.

1974. *wei*:140. Li: T'an Kung: *chê jen k'i wei*, If the wise man withers away, Li Gl. 102.

1975. *wei*:60. Ode 26: *hu tie er wai*, (Oh sun, oh moon) why are you (reduced:) eclipsed from time to time, Gl. 64; Ode 36: *sh'i wei, sh'i wei*, It's no use, it's no use, Gl. 103; Tso: Ch'eng 14: *wei er hien* (The Ch'un ts'iu in its judgements) it is (minute:) terse and yet clear, Tso Gl. 423; Li: Li k'i: *tê ch'an ch'i ch'i ye, tsing wei*, The *tê* force [in nature] is the spring of production, it is exquisite and minute, Li Gl. 279; Li: Chung yung: *fu wei ch'i hien*, The [real] manifestation of the [apparently] invisible, Li Gl. 515.

1976. *wei*:162. Ode 304: *ti ming pu wei*, God's commands were never disobeyed, Gl. 1190; Shu: Yao tien: *tsing yen yung wei* He (quietly:) smoothly speaks but his actions are perverse, Gl. 1235; Tso: Huan 2: *tsiang chao tê sai wei*, He shall make brilliant the virtue and (stop:) repress the insubordinate, *kin mie tê li wei*, Now you have extinguished the virtue and promoted the perverse [man], Tso Gl. 24; Shu: Tsiu kao: *k'i fu po wei*, The minister of war who *po wei* suppresses the transgressors, Gl. 1689; Shu: Kün Shî: *wang yu wei*, That there are no faults or transgressions, Gl. 1862.

1977. *wei*:38. Ode 162 (Han text version): *Chou tao wei yi*, The road of Chou is (frightening:) dangerous, Gl. 401; Shu: Kün Shî: *t'ien mie wei*, Heaven destroyed and overawed [him], Gl. 1878; Tso: Wen 15: *sh'i yu teng wei*, Showing that there is a graduated *wei* dignity, Tso Gl. 234; Tso: Ch'eng 17: *t'ao wei ye*, I shall flee from *wei* mortal danger, Tso Gl. 452.

1978. *wei*:102. Ode 258: *min mien wei k'ü*, With all our forces we (fear:) loathe and [try to] eliminate it, Gl. 1000.

1979. *wei*:30. Ode 104: *k'i yü wei wei*, The fishes go freely out and in, Gl. 260.

1980. *wei*:61. Shu: Kao Yao mo: *wei ki wei k'ang*, Think of the (minutiae:) small beginnings [of happenings], think of the peace, Gl. 1320; Shu: Tsiu kao: *er ta k'o siu kou wei kün*, That you can grandly feast the aged *wei kün* (there is the prince:) depends on the prince, Gl. 1458; Shu: Hung fan: *sh'i jen si k'i wei huang ch'i ki*, Those men thus will think of the august one's correctness, Gl. 1533; Shu: Ta kao: *er wei kiu jen*, You are veterans, Gl. 1608; Shu: Kün Shî: *wei jen tsai*, There are men there, Gl. 1862.

1981. *wei*:120. Ode 186: *ch'i ch'i wei ch'i*, Tether him, bind him, Gl. 516; Ode 191: *si fang sh'i wei*, The four regions, them you should (bind together:) unite, same Gl.; Ode 45: *sh'i wei wo yi*, He is my (proper one:) mate, Gl. 968; Ode 257: *kün ts'i shi wei*, The one who is a noble man, same Gl.; used for 1980 in Shu: Ta Kao: *hung wei wo yu ch'ung jen*, I greatly think of how I, little young man . . . , Gl. 1587.

1982. *wei*:38. Ode 142 (Han text version): *shuei chou yü wei*, Who has cheated my beautiful one, Gl. 344; Ode 235 (one text version): *wei wei Wen Wang*, Beautiful was Wen Wang, Gl. 752.

1983. *wei*:44. Used for 1982 in Ode 37: *so hi wei hi*, How small and beautiful, Gl. 106.

1984. *wei:85*. Ode 43 (Han school text): *ho shuei wei wei*, The waters of the River are amply-flowing, Gl. 119.

1985. *wei:8*. Ode 235: *wei wei Wen Wang*, Vigorous was Wen Wang, Gl. 752, Li: *Li k'i: kün ts'i ta wei wei*, The noble men expanded their influence vigorously; same Gl. Li Gl. 295.

1986. *wei:61*, Ode 218: *yi wei wo sin*, And so I comfort my heart, Gl. 704.

1987. *wei:140*. Ode 151: *wei hi wei hi nan shan chao tsi*, Densely screening are the rising morning clouds on the Southern mountain, Gl. 363.

1988. *wen:67*. Ode 236: *Wen ting k'ue siang*, Wen (Wang) fixed on a lucky day, Gl. 776; Ode 266: *ping wen chi tê*, They possess a fine virtue, Gl. 1068; used for 1989 in Shu: *Lo kao: hien chi wu wen*, Range everything in order without confusion, Gl. 1755; Tso: *Süan 2: wen ma po si*, A hundred four-horse teams of piebald horses, Tso Gl. 259; Tso: *Süan 12: pu neng wen*, I cannot embellish [when formulating my message] Tso Gl. 308; Li: *Li k'i: yu fang er wen ye*, There are [rites] that are ornamental but offensive, Li Gl. 290; Li: *Tsa ki: yu wen yi tsai*, He will surely follow the (documents:) codified rules, Li Gl. 433.

1989. *wen:120*. Shu: *P'an Keng: yu t'iao er pu wen*, It is orderly and does not become tangled.

1990. *wen:85*. Ode 196: *yin tsiu wen k'o*, When drinking wine they are mild and self-controlled, Gl. 584; Li: *Yü tsao: yen kü kao wen wen*, When at leisure and at ease, he gave injunctions mildly, Li Gl. 352.

1991. *wen:30*. Used for 1992 in Ode 235: *süan chao yi wen*, Display and make bright your good fame, Gl. 765; Ode 237: *yi pu yün k'ue wen*, Unfailing was their fame, Gl. 799.

1993. *wu:77*. Ode 263: *wang fen k'ue wu*, The king exerted his warlike ardour; Ode 245: *li Ti wu (min:) mu, hin*, She trod on the big toe of God's foot-print and became elated, Gl. 866; Ode 243: *sheng k'i tsu wu*, To continue in the foot-steps of his ancestors; *ibid.*: *hia wu wei ch'ou*, (Descending footsteps:) successors in a line are the Chou; Tso: *Siang 4: wu pu k'o chung*, The field maneuvers should not be (heavy:) exaggerated, Tso Gl. 472; Tso: *Siang 10: ki wu wu sh'ou*, Since you have no valour (prowess) to (maintain:) keep up, Tso Gl. 502.

1994. *wu:86*. Ode 2: *fu chi wu yi*, I shall wear it without getting tired of it, Gl. 9; Shu: *Wei ts'i: kin er wu chi kao yü*, Now you do not make any announcement to me, Gl. 1498.

1995. *wu:80*. Li: *K'ü li: wu tsi si*, Do not trample on the mat. LC 1792.

1996. *wu:136*. Li: *Yü ling: si wu*, To practise (teach the art of pantomime dancing, Li Gl. 198; Ode 38: *fang tsiang wan wu*, They are just going to perform the great dance; Ode 220: *lü wu*, They keep on dancing, Gl. 712.

1997. *wu:30*. Ode 292: *pu wu pu a o*, They are not (shouting:) noisy, not clamorous, Gl. 1134.

1998. *wu:61*. Shu: *Ku ming: fu hing fu wu*, I cannot rise, I cannot (wake up:) get my mind clear, Gl. 1979.

1999. *wu:72*. Ode 139: *k'o yi wu ko*, I can (meetingly:) face to face sing to her, Gl. 339.

2000. *wu:9*. Ode 164 (one text version): *wai yü k'i wu*, Outside [the house] they defend one another from insult, Gl. 413; Shu: *Lo kao: wei sh'i k'i shuang wu*, The performances [of the sacrifices] will be faulty and disgraced, Gl. 1765.

2001. *wu:19*. Ode 164 (Mao text version) here used for 2000: *wai yü k'i wu*, Outside [the house] they defend one another from insult, Gl. 413; Shu: *Ku ming: pu wu kiu*, They did not maltreat or incriminate them (here again used for 2002) Gl. 2015.

2003. *wu*-173. Shu: Hung fan (one text version:) yüe yü, yüe tsi yüe wu, (They are called oracles about) rain, clearing up, wu fog, Gl. 1551.

2004. *wut*20. Ode 35 (Han school text version): mi wu t'ung sin, I have striven to be of the same (heart:) mind (as you), Gl. 95; Li: Li k'i wu wu hu k'i yü, Intensely they wished, same Gl. Ode 191: wu wang kün tsi, Do not cheat the noble men, Gl. 518; used for **2005** in Shu: P'an Keng: (wu:) hu sie tsai wang t'ing, Carelessly and (familiarily:) nonchalantly they (were:) stood in the king's hall, Gl. 1445.

2006. *wu*85. Ode 193: t'ien tsu wu lai, Our fields are all (untidy:) weed-covered, Gl. 554; Ode 2: po wu wo si (here variants **2007**, **2008**), I will soak my private clothes, Gl. 11; Tso: Ch'eng 14: tsin er pu wu, (The text) is exhaustive (gives all the details) and yet is not sullyng, Tso Gl. 424.

2008. *wu*85. Tso: Wen 6: chi kiu wu, He (regulated:) drained off old swamps, Tso Gl. 207; Li: T'an Kung: wu k'i kung er chu yen, They swamped his palace and made a stagnant pool there, Li Gl. 168.

2009. *wu*-40. Used for **2010** or **2011** in Tso: Yin 1: Chuang kung wu sheng, Chuang kung was inversily born (legs first), Tso Gl. 1.

2012. *wu*-24. Used for **2013** in Li: Ai kung wen: wu k'i chung, They put themselves in opposition to the multitude, Li Gl. 483.

2014. *wu*48. Tso: Hi 21: kung yü fen wu, The prince wanted to burn a sorceress, Tso Gl. 123.

2015. *wut*75. Shu: Ts'in shi: pang chi wu nie, The state's peril, Gl. 2118.

2016. *wuk*85. Ode 58: k'i ye wu wu, Its leaves are glossy, Gl. 355; Ode 148 ya o chi wu wu, How glossy it (the tree) is in its youthfulness, same Gl.

2017. *wuk*167. Ode 128: yin yin wu sü, The covered traces and wu silvered attachments, Gl. 312.

2018. *wuk*44. Ode 154: ki k'i ch'eng wu, Quickly let us get up on the (house:) roof, Gl. 376.

2019. *wut*93. Ode 170: wu k'i chi yi, The things are good; Ode 177 pi wu si li, We matched according to wu quality the four black horses; Ode 190: san shi wei wu, Thirty [beasts] form a (colour) category; Ode 199: ch'u ts'i san wu, I will bring out these three objects (for sacrifice); Ode 266: yu wu yu tsê, They have (objects:) bodies, they have [moral] rules; Tso: Chuang 24: yi chang wu ye, In order to show their (quality) status, Tso Gl. 67. Tso: Hi 5: min pu yi wu, The people are not careless about the wu quality [in their gifts], Tso Gl. 93; Tso: Süan 3: chu ting siang wu, One cast tripods and [on them] one depicted [remarkable] objects, Tso Gl. 270.

2020. *ya*-7. Ode 290: hou po hou ya, There is the eldest son, the next-following son, Gl. 1118.

2021. *ya*-162. Ode 12 (one text version) po liang ya chi, A hundred chariots meet her, Gl. 36; Shu: Mu shi: fu ya k'o pen, Do not (meet:) stop and crush those who flee, Gl. 1519; Used for **2022** in Shu: Lo Kao: p'ang tso mu mu (ya) yü heng, Everywhere you are an august arbiter, Gl. 1774; likewise in Shu: Ku ming: king (ya:) yü t'ien wei, I have respectfully (conducted:) applied Heaven's majesty, Gl. 1978.

2023. *ya*-149. Yili: Ping li: ya pin yü kuan, To go to meet (welcome) the guest in the hostelry.

2024. *ya*-159. Tso: Ch'eng 16: tie ya chi, If scouts [are sent] to meet him, Tso Gl. 443.

2025. *yang*37. Ode 129: tsai shuei chung yang, In the middle of the stream; read *yang* or *ying* in Ode 177: po pei yang yang (or: ying ying), The white streamers were brilliant, Gl. 458; Ode 182: ye wei yang, The night is not yet at an end, Gl. 480; Ode 283: ho ling ying ying, The chariot bells and the banner bells chime.

2026. *yang*:177. Tso: Hi 28: Strap on horse's belly, Tso Gl. 172; used for **2027** in Ode 205: *huo wang shi yang chang*, Some are disconcerted by the service for the king, Gl. 646.

2028. *yang* 64. Ode 68: *yang chi shuei*, Stirred waters, Gl. 201; Ode 47: *yang tsü chi si ye*, The whiteness of the forehead, Gl. 133 Ode 236: *shi wei ying yang*, He was an eagle, a hawk, Gl. 785; Ode 299: *pu wu pu yang*, They do not shout, they do not raise their voices, Gl. 1134; Shu: Kao Yao mo (one text version:) *yang yen yü e*, Raising the voice he spoke and said, Gl. 1349, the orthodox text has **2029** instead.

2029. *yang*:182. Used for **2028** in Shu: Kao Yao mo: *shi er yang chi*, If they are (correct:) good, one (raises:) promotes them, Gl. 1325.

2030. *yang*:170. Used for **2028** in Ode 66: *kün tsi yang yang*, The lord is elated, Gl. 199; Ode 145 (one text version): *yang ju chi ho*, What am I to do about it, Gl. 351.

2031. variant **2032.** *yang*:85. Ode 9: *Kiang chi yang yi*, The long (course of) the Kiang, Gl. 32.

2033. *yang*:184. Used for **2034** in Ode 44: *chung sin yang yang*, In my heart I am (pained:) grieved, Gl. 127; Shu: Ta kao: *min yang k'i (k'üan:) kuan fu kiu*, Should the feeders of the people (the princes) look on and not succour, Gl. 1612a; Ode 293: *tsun yang shi hui*, (The Kins's army,) according as he reared it, it was [first] obscure, Gl. 1136.

2035. *yao*:37. Ode 6: *t'ao chi yao yao*, How delicately beautiful is the peach tree, Gl. 23; Ode 143: *shu yao shao hi*, How easy and handsome, Gl. 347; Ode 192: *t'ien yao shi cho*, Heaven's (killing:) destruction strikes them, Gl. 548; Shu: *Yü kung: küe ts'ao wei yao*, Its grass is delicately slender, Gl. 1363.

2036. *yao*:146. Shu: *Yü kung: wu po li yao fu*, 500 li [in each direction outside the *suei* zone] are the *yao fu* zone of compacts, Gl. 1384, 1388; Shu: *K'ang kao: yao siu fu nien wu liu ji*, Having *yao* summed up a *siu* case of arrest, reflect upon it 5 or 6 days, Gl. 1924.

2037. *yao*:116. Ode 1: *yao tiao shu nü*, The beautiful and good girl, Gl. 1; Ode 143: *shu yao kiao hi*, How easy and beautiful, same Gl.

2038. *yao*:86. Ode 156: *yi yao siao hing*, Brilliant is the glow-worm, Gl. 389.

2039. *ye*:163, *sie* (Arch. *dzjã*), Used for **2040** *sü* 60 (Arch. *dzjõ*) in Ode 41 (one text version: *k'i hü k'i (sie:) sü*, You are so modest, you are so slow, Gl. 114.

2041. *yep*:75. Ode 242: *kü ye*, (There were) vertical posts and *ye* horizontal boards Gl. 852, Ode 304: *yu chen ts'ie ye*, There was one who was majestic and *ye* awe-inspiring, Gl. 1199.

2042. *yep*:64. Li: Shao yi: *chi ki ying ye*, When holding the dust-pan he turns against the breast the tongue (or leaf) of the pan, Li Gl. 382.

2043. *yen*:149. Ode 2: *yen kao shi shi*, I tell the matron, Gl. 10; used as a particle equal to **2044** in Ode 203: *küan yen ku chi*, With longing regards I look towards it, same Gl.; Ode 30: *yüan yen tsê chi*, While longing, I am chagrined, Gl. 81; Ode 44: *yüan yen si tsi*, Longingly I think of you, Gl. 126; Ode 58: *yen ki suei yi*, My words have been achieved (fulfilled), Gl. 184; again equal to **2044** in Ode 81: *yi yen kia chi*, When you have shot and hit them, Gl. 225; also in Ode 257: *chan yen po li*, He surveys a hundred li, Gl. 978.

2044. *yen*:86, often means **2045**, e.g. in Li: T'an Kung: *yung mei yen er*, One uses fine things there, Li Gl. 134.

2046. *yen*:54. Tso: Siang 14: *ts'ien yen chi yi*, The campaign of (protracted:) long-distance removals, Tso Gl. 535; Shu: Ta kao: *pu shao yen*, Without the slightest delay, Gl. 1586.

2047. *yen*:144. Ode 165: *li tsiu yu yen*, The strained wine is abundant, Gl. 419; Shu: Hung fan: *chan yung er yen t'ê*, The applications of the milfoil oracles are two, *yen t'ê* with extensive (changes: combinations), Gl. 1552.

2048. *yen*:37. Ode 241: *yen yu si fang*, (Coveringly:) extensively he possessed the [states of] the four quarters, Gl. 827; Shu: Li cheng: *yen tien wan sing*, Extensively to cultivate the myriad families, same Gl.; Tso: Siang 13: *yen cheng nan hai*, Extensively he smote the [regions along] the Southern sea, Tso Gl. 526; used for **2049** in Li: Yü ling: *yen yin*, The director of the eunuchs.

2050. *yen*:64. Tso: Chao 27: *yi yen pang*, In order to stop the calumny, Tso Gl. 208; Tso: Wen 12: *Ts'in kün yen Ts'in shang kün*, Ts'in's army took by surprise Ts'in's first army.

2051. *yen*:85. Used for **2050** in Tso: Wen 16: *ch'u chi yen*, He brought forward [the blocked and stopped ones], the obstructed ones, same Gl.

2052. *yen*:64. Used for **2050** in Li: Piao ki: *tu yi pu yen*, Through his staunchness he is not taken by surprise, Li Gl. 533.

2053. *yen*:181. Li: Tsa ki: *fa chu yen sê chê*, What is (apparent:) reflected in the countenance. Li Gl. 431.

2054. *yen*:149. Shu: Wu yi: *nai yi nai yen*, Then they take their ease and chaff, Gl. 1831.

2055. *yen*:86. Ode 205: *huo yen yen kü si*, Some enjoy their ease and rest, Gl. 120; Ode 43: *yen yüan chi k'iu*, A beautiful [mate] she sought, same Gl. Li: Yü tsao: *yen kü kao wen wen*, When at leisure and at ease he gave injunctions mildly, Li Gl. 352.

2056. *yen*:72. Shu: Yao tien (one text version): *wen si yen yen*, Accomplished, sincere and *yen yen* mild, Gl. 1208.

2057. *yen*:27. Ode 128: *yen yen liang jen*, Serene is my good man, Gl. 316; Ode 290 *yen yen k'ia miao*, Fine are the sprouts, Gl. 1122; read *yep* in Ode 17: *ye yi hing lu*, Wet is the dew on the road, Gl. 48.

2058. *yen*:112. Shu: Shao kao: *wei yü min yen*, Apprehensive of the people's talk, Gl. 1729.

2059. *yi*:37. Ode 14: *wo sin tsê yi*, My heart is at ease, Gl. 41; Shu: Yao tien: *kü e min yi*, Its people is (even:) at ease, same Gl. and Gl. 1224; Ode 90: *yü n hu pu yi*, Why should I not be glad, same Gl.; Ode 162 (Han school text version): *Chou tao wei yi*, The road of Chou is precipitous, Gl. 401; Ode 191: *kün tsü ju yi*, If the noble men are peaceful, Gl. 521. Same Ode: *shü yi shü yi*, Be peaceful, be moderate, Gl. 519; Ode 265 *tsing yi wo pang*, Tranquillize our state, Gl. 653; Ode 241: *kuan yi tsai lu*, Their customs and *yi* institutions then became grand, Gl. 824; Shu: To shü (kinwen version): *Yü wei shuai yi lien ju*, I shall tranquillize you all and pity you, Gl. 1819; Shu: Ku ming: *yi yü*, The jade of the Yi tribe, Gl. 1993; Tso: Ch'eng 18: *yi sai yi keng*, And so block the *yi-keng* high-road, Tso Gl. 461; Tso: Siang 16: *wei yi ku*, Because they were [considered] *yi* equal, Tso Gl. 559.

2060. *yi*:145. Used for **2061** in Li: Chung yung: *yi jung (yi:) Yin*, He killed the great Yin, Gl. 1625, Li Gl. 518, LC 2051; used for **2062** in Shu: K'ang kao: *yi tê yen*, To follow the virtuous words, Gl. 1627.

2062. *yi*:9. Ode 241: *yi k'ia tsai king*, Firmly settled he was in the capital, Gl. 837; Ode 250: *ki teng nai yi*, He stepped up [on the mat] and leaned [on the stool] Gl. 902, used for **2063** in Shu: Wu yi: *tsê chi siao jen chi (yi:) yin*, You will know the sufferings of the small people, Gl. 1830.

2064. *yi*:9. Ode 244: *chu ch'eng yi hü*, The wall he built *yi* was *hü* moated, Gl. 852; Shu: Wen hou chi ming: *k'ia yi sü chen kung*, May you anxiously think of my person, Gl. 2092.

2065. *yi*40. Ode 6: *yi k' i sh I kia*, She will order well her chamber and house, Gl. 589; Ode 173: *yi hi ung yi ti*, He (regulates:) sets an example to his brothers, same Gl.; Ode 196: *yi an yi y ü*, They are liable to be imprisoned, same Gl.; Tso: Ch'eng 6: *yi pu neng kiu*, He is liable not to be able to endure long, same Gl.; Li: Nei tsê: *tsi yi k' i ts' i*, When the son is satisfied with his wife, same Gl. Li Gl. 329; Ode 249: *yi kün yi wang*, Fit to be ruler fit to be king, Gl. 897.

2066. *yi*30. Shu: T'ang shi: *Hia tsuei k' i ju yi*, Hia's guilt is (in accord with *yi me*) such as I say, Gl. 1405; used for 2067 in Shu: Yao tien (Kinwen version): *Shun jang yü tê fu yi*, Shun ceded in virtue and was not pleased, Gl. 1253; used for 2068 in Shu: P'an Keng (Kinwen version): *ju wang (yi:) tai min*, You should not neglect the people, Gl. 1474; used for 2069 in Shu: Yü kung: *ch i yi tê sien*, Only according to their virtue they (advanced:) were promoted, Gl. 1383.

2069. *yi*:9. Ode 207: *sh I ku yi ju*, In a good way they will (use you:) treat you, Gl. 654; Ode 241: *pu ta sheng yi sê*, In spite of your great renown, it is not shown off, Gl. 841; Ode 290: *hou k' iang hou yi*, There are (strong men:) volunteers, there are *yi* employees, Gl. 1119; Shu: Kün Shî: *k' i ju k' o king yi yü kien*, May you be able carefully *yi yü* together with me to scrutinize . . ., Gl. 1894, used for 2070 in Tso: Ch'eng 16: *wang tsu yi kiu*, The king's (bodyguard) soldiers (are old:) have been long in warfare, Tso Gl. 431; Li: T'an Kung: *k' i pu tê yi*, How can you not desist (from your plan), Li Gl. 145.

2070. *yi*:49. Ode 191: *sh i yi sh i yi*: Be peaceful, be (stopping:) moderate, Gl. 519; used for 2069 in Shu: Yao tien: *sh i k' o nai yi*, Try him and if he will do, then employ him, Gl. 1240; Shu: Kün Shî: *k ün yi y yü e sh i w o*, You, prince, have already said that it depends on me, Gl. 1860.

2071. *yi*:55. Shu: Yao tien: *Yü yü yi tsai*, Yü said, he is remarkable, Gl. 1239.

2072. *yü* meaning "the totality, all" in Shu: P'an Keng: *kin yü ming ju yi wu k' i*, Now I order you all not to start . . ., Gl. 1456.

2073. *yi*103. Li: Chung yung: *ch i chu kuei shen er wu yi*, He verifies them [sc. the principles] before the Spirits and there is no incertitude, Li Gl. 525; used for a word *yik* 'to stand' in Ode 257: *mi so ch i (yi:) yik*, There is nowhere (to stop and stand firm) to settle, Gl. 967.

2074. *yi*:4. Shu: Yao tien: *yi pu ko kien*, He has *yi* (governed:) controlled [himself] and has not come to wickedness, Gl. 1245; Shu: K'ang kao: *yung pao yi min*, And thereby protect and govern (regulate) the people, Gl. 447; Ode 195: *huo su huo yi*, Some are respectful, some are (merely) [governed:] forced to obedience, Gl. 581; Shu: Hung fan: *ts' ung tso yi*, Compliance [to reason] produces *yi* orderliness; used for 2075 in Shu: Kao Yao mo: *tsün (yi:) ai tsai kuan*, The eminent and aged ones are in the offices, Gl. 1304; Shu: *ibid.*: *wan pang tso yi*, The myriad states (have made governing:) have become well-ordered, Gl. 1317; Shu: Wei tsî: *yung yi ch' ou lien*, In applying the government, one heavily levies taxes, Gl. 1509; Shu: Kün Shî: *yung yi küe pi*, Thus they directed their princes, Gl. 1875; Shu: To fang: *er ho pu . . . yi w o Chou wang*, Why do you not (direct:) guide our king of Chou, Gl. 1922.

2076. *yik*56. In Shu: To shi: *fei w o siao kuo kan yi Yin ming*, this 2076 is loan char. for the phonetically similar 2077, which latter was merely a distortion of an original 2078, thus: It was not that our small state dared to aspire to Yin's mandate, Gl. 1799.

2077. *yik*124. Ode 167: *s i m u yi yi*, The four stallions are orderly, Gl. 433; Ode 210: *kiang yi yi yi*, The boundaries and balks are (carefully adjusted:) orderly; same Gl.; Ode 235: *küe yu yi yi*, Their plans were (carefully laid:) orderly, same Gl.; Ode 236: *siao sin yi yi*, Careful and reverent, same Gl.; Ode 237: *tso miao yi yi*, They

made the temple in careful order, same Gl.; Ode 305: *Shang yi yi yi*, The city of Shang was orderly, same Gl.; Ode 177: *yu yen yu yi*, Grave and reverent, same Gl.; Ode 244: *yi yen yi tsi*, In order to tranquilize and assist his son, same Gl.; Ode 246: *yi yin yi yi*, In order to pull them forward and assist them, same Gl.; Shu: Kao Yao mo: *shu ming li yi*, All the enlightened ones will energetically assist him, Gl. 1298; Shu: Ta kao: *kin ch'un kin yi*, Now they (sc. the enemies) crawl about, now they buzz about, Gl. 1598; Shu: *ibid.*: *yü yi yi yü*, I respectfully go with you, Gl. 1599; Shu: *ibid.*: *yüe yü siao tsi k'ao yi*, You say that they (sc. the rebel princes) are my, the little child's, k'ao old yi coadjutors, Gl. 1602; Shu: Ku ming: *yen ju yi shi*, He invited him to enter the Bright room, Gl. 1982; Shu: *ibid.*: *yüe yi ji yi ch'ou wang peng*, On the next day a yi-ch'ou day, the king died, same Gl.

2079. *yi*-, *yik*72. Ode 199: *wo sin yi ye*, My heart is easy (at ease), Gl. 611, LC 2070; Ode 211: *huo yi ch'ang mou*, The grain is well-cultivated (on the length of:) all over the acres, Gl. 681, LC 2069; Shu: Yao tien: *pient sai shuo yi*, To arrange and examine the yi works of the North, Gl. 1226; Li: T'an Kung: *yi mu fei ku*, To work on (clear the ground about) the grave was not a practice in antiquity, Li Gl. 106; Li: Yü ling: *yi kuan shi*, One (makes easy:) alleviates the [charges at] the frontier and markets, LC 2070; Ode 235: *tsün ming pu yi*, The great appointment is not easy (to keep), Gl. 1025, 1069; Shu: P'an Keng (as quoted in Tso: Yin 6): *wu chi yi ye*, The easy [success] of evil, Gl. 1431; Shu: *ibid.*: *kin yü kao ju pu yi*, Now I tell you about something that is not easy, Gl. 1465; Tso: Sün 17: *yi ch'ê shi to*, Those who are (easy:) careless are really many, Tso Gl. 348.

2080. *yik*60. Ode 245: *huo yi suei suei*, The grain (worked:) cultivated had plenty of ears, Gl. 871; Shu: Mu shi: *yi yi (yik) si t'u*, So that they can serve in the Western land, Gl. 1519; Tso: Hi 15: *ts'i yi yi ye Ts'in k'o yi pa*, Through this single war expedition Ts'in has been able to take the hegemony, Tso Gl. 118.

2081. *yik*8. Used for 2082 in Ode 235: *p'ei hien yi shi*, They are greatly illustrious for (ample:) many generations, Gl. 754; Ode 277: *yi fu er keng*, Grandly perform your ploughing, Gl. 1093; used for 2083 in Shu: Kao Yao mo: *yi hing yu kiu tê*, In supporting (aiding) the actions there are nine virtues, Gl. 1301; Shu: Ts'i ts'ai: *yi k'üe kün*, They will support (assist) their prince . . . , Gl. 1694; Shu: To fang: *yi tsê yi mu mu tsai nai wei*, Then also you will with dignity remain in your high positions, Gl. 1928.

2082. *yik*37. Ode 179: *si mu yi yi*, The four stallions are large, Gl. 466; cf. Gl. 754.

2084. *yi*-123. Shu: To fang: *er to fang chi yi min*, The righteous people of your numerous regions, Gl. 1914; used for 2065 in Shu: Ta kao: *yi er pang kün suei yü*, It is (right:) proper that you princes of states soothe me, Gl. 1603; likewise in Li: Li k'i: *sang tsi chi yung . . . yi ye*, What is employed in the mourning sacrifices is a matter of the appropriateness to circumstances, Li Gl. 278; Shu: Wu yi: K'i tsai Tsu Kia pu yi wei wang, When the turn came to Tsu Kia, it was not (right:) to be expected that he became king, Gl. 1840; Tso: Chuang 23: *cheng pan tsüe chi yi*, To rectify the rules for the ranks of nobility, Tso Gl. 65; used for 2085 *ngo* 'slanting, crooked', in Tso: Wen 18: *yen (yi:) ngo yin tsei*, They (covered:) concealed their crookedness and kept hidden their misdeeds, Tso Gl. 252.

2086. *yi*9. Ode 189: *wu fei wu yi*, They shall have (nothing which is not void of dignity) but simplicity, Gl. 506; used for 2065 in Ode 223: *ju si yi yü*, If they are served food they (find it right to be:) insist upon being gorged, Gl. 721; likewise in Ode 235 (Ts'i text version): *yi kien yü Yin*, You ought to mirror yourself in [the fate of] Yin, Gl. 763; *ibid.*: *yi hing Wen Wang*, You should make Wen Wang your pattern, Gl. 768; Tso: Wen 6: *yin chi pia o yi*, They (sc. the kings) procured for them pia o yi sign-posts (guidance), Tso Gl. 212; Ode 260: *wo yi t'u chi*, We (only) estimate

and consider it, Gl. 1022; again used for 2065: *shī wei wo yi*, He is my (proper one:) mate, Gl. 1022; Shu: Kao Yao mo: *feng hua ng lai yi*, The male and female phoenixes come and (arrive:) put in an appearance, Gl. 1346; Shu: *ibid.* (kinwen version) *li yi*, The numerous eminent ones, Gl. 1327; Shu: Ta kao (kinwen version): *min yi yu shī fu*, There have been ten worthy (eminent) men among the people, Gl. 1598.

2087. *yi-149*. Tso: Süan 11: *yi yü an er*, He estimated the distances, Tso Gl. 285.

2088. *yik64*. Ode 193: *yi ts' i Huang - fu*, However, this Huang-fu, Gl. 552; Ode 249: *wei yi yi yi*, His deportment is (repressed:) dignified, Gl. 895; *yi* here is an initial particle in Ode 78: *yi k'ing k'ung ki*, He beats the resounding stone ... Gl. 216.

2089. *yi-73*. Ode 115: *fu yi fu lü*, You do not trail them (dragging the train), Gl. 289.

2090. *yü9*. Shu: To *shī: ta yin yi*, He was greatly licentious and dissolute, Gl. 1804.

2091. *yü162*. Ode 220: *kü ch'ou yi yi*, They poculate at their ease, Gl. 706; Ode 186: *yi yü wu k' i*, Have leisurely joy without end, same Gl.; Ode 193: *min mo pu yi*, Among the people there are none who do not take their relief, same Gl.; Shu: P'an Keng: *yü yi cho mou tso nai yi*, I also (only) have ineptly planned to (create your ease:) make it comfortable for you, Gl. 1423; Shu: To *shī: shang ti yin yi*, God on High would guide the idly-sportive, Gl. 1802.

2092. *yü162*. Ode 223: *mo k' en hia yi*, There is nobody (sc. among the bad men) who is willing to be rejected (sc. left out of office) Gl. 724; Ode 258: *mi yu kie yi*, There is not an (integer:) undamaged body left, Gl. 995; same Ode: *tsê pu wo yi*, (God on High) does not (leave us over:) let us survive, Gl. 996; Shu: Mu *shī: hun (min) k' i küe yi wang fu mu ti puti*, He destroys and rejects his (left over:) still living uncles and uterine brothers, Gl. 1515; Shu: Shao kao: *wu yi shou k' ao*, May he not neglect the aged elders, Gl. 1589; Shu: Ta kao: *yü tsao t'ien yi yi*, In performing Heaven's service I have been *yi* (2092) remiss (neglectful), same Gl.

2093. *yi-140*. Wrongly used for the similar graph 2094 in Shu: Yao tien (kuwen version): *kuei ko yü (yi:) sie tsu*, When he returned he went to the temple of the (familiar:) near-standing ones (dead father and grandfather), Gl. 1265; LC 2040: Shu: Kin t'eng: *yü ... to ts' ai to yi*, I have much talent and much skill, Gl. 1570; Tso: Wen 6: *ch' en chī yi ki*, They explained to them the *yi* norms and correct amounts [of the tributes], Tso Gl. 211; Li: Li yün: *ku kung yu yi*, For the works (tasks) there is capability, Li Gl. 269.

2095. *yik9*. Tso: Yin 11: *wei shī yi er fu hiung pu neng kung yi*, Even my few kinsmen I have not been able to be at peace with, Tso Gl. 21.

2096. *yi115*. Li: Kiao t'ê sheng: *yi yi min ye*, Thereby (transferring from:) unburdening the people, Li Gl. 307.

2097. *yi-129*. Ode 35: *ki yi wo yi*, You have given me (only) toil, Gl. 566; Ode 194 (one text version): *mo chī wo yi*, Nobody knows my toil, same Gl.; Shu: Ku ming: *ch' en kiao tsê yi*, In spreading the instructions they toiled, Gl. 1975.

2098. *yi-19*. Ode 194 (Mao version): *mo chī wo yi*, Nobody knows my toil.

2099. *yü33*. Ode 196: *yi tsuei*, They (uniquely get drunk) do nothing but get drunk, Gl. 585.

2100. *yi-78*. Ode 241: *k' i tsī k' i yi*, The standing dead trees, the *yi* (killed) dead trees, Gl. 822.

2101. *yi-67*. Ode 154: *nü chī yi k' u ang*, The girls take their beautiful baskets, Gl. 368; Ode 264: *yi küe chē fu*, Beautiful is his clever woman, Gl. 1055.

2102. *yik85*. Ode 267: *kia yi yi wo*, With (ampleness:) ample blessings he overwhelms us, Gl. 758.

2103. *yik187*, wrongly used for **2104** in Shu: Hung fan: y ü e (yi) t' i y ü e k' o, They are called [oracles about] tears (calamity) and [oracles about] victory, Gl. 1551.

2105. *yik61*. Ode 42: y ü e y i n ü m e i, I delight in the beauty of the girl, Gl. 117; Ode 191: k i y i k i y i (yik), When we have got peace and joy, Gl. 525; Shu: Yao tien (one text version): Shun jang yü t ê pu yi, Shun ceded in virtue and was not pleased, Gl. 1253; Shu: Ku ming: wang pu yi, The king was not happy, Gl. 1968.

2106. *yik, tu-66*, Ode 2: fu ch i wu yi, I shall wear them without getting tired of them, Gl. 9; Ode 301: yung ku yu yi, The bells and drums are ample (-sounding), same Gl.; Ode 240: ku ch i jen wu yi, The men of old were untiring, Gl. 818; Ode 258: hao tu hia t' u, He wastes and destroys the earth below, Gl. 993; used for **2107** in Shu: Tsi ts'ai (one text version): wei k' i tu hi ts' i, He should take measures for plastering and thatching, Gl. 1704.

2108. *yik120*. Used for **2082** and **2106** in Ode 179: h u e i t' ung yu yi, The meeting [of the princes] is (ample:) grand, Gl. 467; Ode 297: y i k ü y i y i, With their chariots [they go] (amply:) grandly, same Gl.; Ode 263: s ü fang yi sa o, The S ü country was (amply:) grandly shaken, same Gl.; Ode 295: fu sh i yi si, He spread everywhere that (ampleness:) abundance, Gl. 1142a; Shu: Li cheng: k' o yu yi ch i, They could (prolong continue them:) let them continue [in office], Gl. 1960.

2109. *yik187*. Used for **2108** in Ode 290: y i y i k' i ta (ample:) amply-growing are the sprouting blades, Gl. 467.

2110. *yi-58*. Shu: Lo kao: k ü e jo yi, In following the laws, Gl. 1760.

2111. *yi:9*. Ode 55 (one text version): y i ch' ung k ü e hi, He leans on the double side-bar [of the carriage], Gl. 159.

2112. *yi94*. Used for **2111** in Ode 55 (Mao version): y i ch' ung k ü e hi, He leans on the double side-bar [of the carriage]; likewise in Ode 179: liang ts' an pu yi, The two outside horses do not (lean:) deviate to the sides, Gl. 370; Ode 154: y i pi n ü sa ng, Luxuriant are those small mulberry trees, same Gl.; Ode 55: l ü chu yi yi, The royal fodder and the creepers are luxuriant, same Gl. and Gl. 188; Ode 301: y i y ü n o y ü, How rich, how ample, Gl. 188.

2113. *yi-18*. Shu: Lü hing: sh i yin wei yi, They excessively practised the cutting-off of the nose, Gl. 2026; Shu: P' an Keng: wo nai yi tien mie ch i, I will destroy and annihilate them, Gl. 1470.

2114. *yip*, Ode 17: ye yi hing lu, Wet is the dew on the road, Gl. 48.

2115. *yi142*. Ode 181: wei yi wei yi, Oh how complaisant, Gl. 49.

2116. *yin:44*. Ode 225: wei ch i yin ki, They call them (sc. the ladies) straight and good, Gl. 731; Shu: Hung fan: sh i yin, The many lower officials, Gl. 1558; Shu: Tsiu kao: y ü e yin jen ch i pi, To govern the people and respect the laws, Gl. 1681.

2117. *yin-61*. Ode 193: pu yin yi yi lao, He was not even willing to leave a single old man, Gl. 556; Tso: Wen 12: liang kün ch i sh i kie wei yin, The warriors of our two armies are not yet willing [sc. to make peace] are not yet satisfied, Tso Gl. 230.

2118. *yin31*. Ode 241: yin sin tsê yu, In his (attached:) loving heart he was friendly, Gl. 826; Ode 261: yin sh i po Ma n, To lean on those many Man tribes, Gl. 1032; *ibid.*: yin yi k' i po, He leant on them in the capacity of their chief; Shu: Yao tien: k ü e min yin, The people yin avail themselves of (sc. the favourable season), Gl. 1221; Shu: To fang: yin (kia:) hia y ü nei luan; yin, And then he was familiar with the disorderly ones in the interior, Gl. 192, 1908; Tso: Min 1: yin chung ku, To (base oneself on) avail oneself of those who are steady and solid, Tso Gl. 74; Tso: Hi 19: yin lei er hiang, [Wen Wang] (rested upon:) remained in his entrenchments [without assaulting the city Ch'ung] and it submitted, Tso Gl. 122.

2119. *yin*38. Ode 188: *hun yin chi ku*, (Because of:) With a view to marriage, Gl. 493; Tso: Ting 13: *Sün Yin Fan ki-shen chi yin*, Sün Yin was Fan Ki-shen's father-in-law, Tso Gl. 773.

2120. *yin*187. Ode 163: *wo ma wei yin*, My horses are grey-and-white coloured, Gl. 409.

2121. *yin*:57. Shu: *Ts'i ts'ai: yin yang yin t'ien*, He leads them on to nourish and tranquillize [the people], Gl. 1700; Shu: *To shi: shang ti yin yi*, God on High would guide the idly-sportive, Gl. 1802.

2122. *yin*85. Shu: *To shi: ta yin yi*, He was greatly licentious and dissolute, Gl. 1804; Li: *K'ü li: wu yin shi*, Do not (excessively look) stare, Li Gl. 14; Ode 284: *ki yu yin wei*, He has great dignity, LC 2109; Shu: *Pi shi: kin wei yin shê ku niu ma*, Now they will let loose hobbled oxen and horses, Gl. 2099; this *yin* (Arch. *djam*) probably used for 2123 *t'an* (Arch. *t'am*) in Li: *Fang ki: shi min pu yin*, To (show:) teach the people not to be greedy, LC 502.

2124. *yin*79. Ode 26 (Han school text version): *ju yu yin yu*, As if I had a great grief, Gl. 65; Ode 40: *yu sin yin yin*, My grieved heart is distressed, same Gl.; Ode 235: *yu Yü Yin ts'i t'ien*, The lords of Yü and [the house of Yin] came from Heaven, Gl. 766; Shu: *Yao tien: yi yin chung ch'un*, Thereby he yin determined midspring, Gl. 1367; Shu: *Yü kung: kiu kiang k'ung yin*, The nine Kiang rivers were greatly (determined:) regulated, same Gl.; Shu: *P'an Keng: yin Kiang ta nüe*, When grandly there were sent down great calamities, Gl. 1448; Shu: *Lo kao: wang chao ch'eng Yin li si*, May the king first (corresponding to:) in accordance with the rites of the Yin sacrifice, Gl. 1754; Ode 95: *shi yü nü, yin k'i yung yi*, Knights and girls, *yin* (grandly:) in great crowds they fill [the ground]

2125. *yin*:61. Ode 257: *yu sin yin yin*, My grieved heart is very distressed. Gl. 65.

2126. *yin*170. Ode 26 (Mao text version): *ju yu yin yu*, As if I had a painful grief, Gl. 65; used for 2127 in Shu: *P'an Keng: shang kie yin tsai*, May you all (correcting-frame yourselves:) correct yourselves, Gl. 1483; Li: *T'an Kung: kao k'o yin ye*, It (sc. the grave mound) was high enough to lean on, Li Gl. 152; Li: *Chung yung: kün ts'i chi tao fei er yin*, The noble man's Way is lavish and yet obscure, Li Gl. 512.

2128. *yin*170. Ode 257: *ki chi yin* (here *yin*-) *ju*, I have gone to shelter you, Gl. 984; Shu: *Hung fan: wei t'ien yin chi hia min*, Heaven (covers:) shelters and raises the people here below, Gl. 1520; Shu: *Wu yi: nai huo liang yin*, Then, *huo* it is said, the light was obscured (i.e. the ruler withdrew into seclusion), Gl. 1836.

2129. *yin*:130. Shu: *Yao tien: yin ts'i Chu k'i ming*, Your heir-son Chu is enlightened, Gl. 1231.

2130. *yin*113. Ode 212: *lai fang yin si*, He comes to worship the (four) Quarters and to offer *yin* and *si* sacrifices, Gl. 690.

2131. *yin*169. Ode 93: *ch'u k'i yin tu*, I went out by the tower on the covering wall [sc. outside the city gate], Gl. 239.

2132. *yin*30. Shu: *Yao tien: yin sung k'o hu*, He is deceitful and quarrelsome, will he do, Gl. 1231; Tso: Hi 24: *k'ou pu tao chung sin chi yen wei yin*, The one whose mouth does not speak loyal and truthful words is *yin* deceitful, Tso Gl. 145; Kuo yü: Tsin yü 4: *yin yin pu k'o shi yen*, The dumb one cannot be made to speak, same Gl.

2133. *yin*180. Tso: Wen 17: *lu si pu tsê yin*, When the deer is going to die it (does not choose its sounds:) is not particular about the cries it emits, Tso Gl. 240.

2134. *yin*:184. Li: *Yüe ling: ta yin cheng*, There is a great drinking feast and the winter sacrifice, Li Gl. 231.

2135. *ying*61. Ode 243: *ying hou shun tê*, Responsive (sc. to the people's love) is his compliant virtue, Gl. 857; Ode 295: *wo ying shou chi*, We receive it, Gl. 1142; Shu: *K'ang kao: wang ying pao Yin min*, When your king has received and taken in his care the Yin people, Gl. 1634; Tso: *Ch'eng 13: Ti ying ts'ie tseng*, The Ti barbarians received [your message] but became indignant, Tso Gl. 420.

2136. *ying*130. Ode 300: *Jung Ti shi ying*, The Jung and Ti barbarians, them he (breasted, turned the breast against:) withstood, Gl. 1142; Li: *Shao yi: chi ki ying ye*, When holding the dust-pan he (breasts:) turns against the breast the tongue (or: leaf) of the pan, Li Gl. 382.

2137. *ying*86. Tso: *Siang 14: huo ying k'i wai*, There is somebody to (plan for:) dispose his [affairs] abroad, Tso Gl. 547; Ode 205: *king ying si fang*, I regulate and dispose the regions of the four quarters, same Gl.; Ode 227: *Shao po ying chi*, The prince of Shao planned it, same Gl.

2138. *ying*154. Li: *Yue ling: pu k'o yi ying*, There should be no excess [in the punishments], Li Gl. 223; Ode 258: *ta fu kun ts'i chao kia wu ying*, You dignitaries and noblemen come brightly forward (without surplus=none-remaining:) all of you, Gl. 961.

2139. *ying*108. Ode 256: *min chi mi ying*, When the people are not (full:) satisfied, Gl. 961.

2140. *ying*140. Ode 80: *san ying ts'an hi*, The three (flowers:) ornaments [on the fur-coat] form a beauty-triad, Gl. 224; Ode 79: *er mao ch'ung ying*, The two mao-lances have double ornaments; Ode 108: *mei ju ying*, He is beautiful, like a flower, Gl. 273; Ode 177 (one text version): *po pei ying ying*, The white streamers were (flowery:) brilliant, Gl. 458.

2141. *yu*102. Ode 67: *chao wo yu fang*, He beckons to me from the chamber, Gl. 200; Ode 197: *kun ts'i wu yi yu yen*, The lord should not lightly (follow his words:) let the tongue run away with him, same Gl.; Tso: *Siang 30: pu neng yu wo ts'i*, I have not been able to follow you, Sir, same Gl.; Ode 248: *shuai yu k'un p'i*, He follows the way of his peers, Gl. 898; Ode 255: *jen shang hu yu hing*, People still (following it walk) pursue this course, Gl. 942; Shu: *P'an Keng: jo tien mu chi yu yu nie*, Just like a fallen tree has new shoots, Gl. 1413; Shu: *ibid.: yu (nai:) kue tsai wei*, He started with those of them who were in high positions, Gl. 1414; Shu: *ibid.: tiao yu ling*, I graciously follow the intelligent ones, Gl. 1481; Shu: *K'ang kao: k'iu wen yu ku sien che wang*, Seek information yu from the ancient former wise kings, Gl. 1629; Shu: *ibid.: nai k'i su yu Wen Wang tso fa*, May you speedily follow Wen Wang's (rules of) punishments, Gl. 1649; Shu: *Ts'i ts'ai: ho yu yi jung chi*, Concordantly and yu compliantly (embrace:) cherish them, Gl. 1698; Shu: *Li cheng: k'o yu yi chi*, They could (prolong, continue them) let them continue [sc. in the high positions], Gl. 1960; Shu: *Lü hing: Kin er wang pu yu wei*, Now may there be none of you who do not follow my (comforting:) encouragements, Gl. 2049; Tso: *Süan 12: yu wo shi pa*, If (out from us, by our agency:) through our fault we lose the hegemony, Tso Gl. 298; Tso: *Wen 6: yu chi yao*, He (followed:) kept strictly to the bonds and compacts, Tso Gl. 206; Li: *Li yün: ku yin shi yu yu ye*, Therefore drink and food have their (provenience:) source, LC 2128; Li: *Tsa ki: yu wen yi tsai*, He will surely follow the (documents:) codified rules, Li Gl. 433; Shu: *Li cheng: king er yu yü*, Be careful about the prosecutions which you (follow:) attend to, Gl. 1966

2142. *yu*-29 Used for 2143 in the sense 'to assist' Ode 171: *kia pin shi yen yu si*, Fine guests feast and second him, Gl. 444; Ode 220: *shi jen ju yu*, The host comes in and assists, Gl. 709; Tso: *Siang 21: yu er yu hiao chi*, To wrong you and then again to imitate it, Tso Gl. 588

2143. *yu*-30. Ode 272: *wei t'ien k'i yu ch'i*, May Heaven esteem them (sc. the offerings), Gl. 1079; Ode 273: *sh'i yu s'ü*, It (sc. Heaven) has truly (helped:) favoured and (let continue:) given the succession to the house of Chou, Gl. 1082.

2144. *yu*-9. Used for **2145** in Shu: *Kin t'eng: fu yu s'i fang*, Extensively to possess [the regions of] the four quarters, Gl. 1572.

2145. *yu*-74. Used for **2146**: Ode 71: *yi mo wo yu*, And yet she does not befriend me, Gl. 208; Ode 250: *yüan chung yüan yu*, They (sc. the sites) were numerous and (having:) rich, Gl. 909; Shu: *Lo kao: p'ing hiang tsi yu liao*, Make them turn to *yu liao* their colleagues, Gl. 1761; Tso: *Wen 7: sien jen yu ...* The men of old (had it; had a saying, Tso Gl. 221; Tso: *Chao 20: sh'i pu yu kua k'ün*, That would mean that I have no regard for my ruler, Tso Gl. 140.

2146. *yu*-29. Used for **2145** in Ode 258: *san wu yu ki*, The dispersion (has no rules:) is uncontrolled, Gl. 1003; Shu: *Tsiu kao: t'ai sh'i yu, nei sh'i yu*, Your honoured assistant the grand scribe and your honoured assistant the scribe of the interior, Gl. 1686.

2147. *yu*-9. Ode 209; *yi t'o yi yu*, And so we make [the representative of the dead] sit at ease, we (assist him:) urge him to eat, Gl. 659.

2148. *yu*-40. Tso: *Hi 25: wang ming ch'i yu*, The king endowed him with *yu* encouraging gifts, Tso Gl. 151, also Tso Gl. 174.

2149. *yu*-43. Shu: *Lü hing: pao yi shu yu*, You will be requited by much guilt, Gl. 2080.

2150. *yu*-94. Ode 263; *wang yu yün sê*, The king's plans were true and sincere, Gl. 73; Ode 110: *yu lai wu ch'i*, May you still come and not stop [there], Gl. 277; Ode 229: *ch'i tsi pu yu*, This gentleman is no good, same Gl.; Ode 189: *wu siang yu yi*, They should not (plan:) plot against each other, Gl. 496; Ode 195: *mou yu huei yü*, The counsels and *yu* plans are crooked and awry, same Gl. Same Ode: *fei ta yu sh'i king*, They do not make the great counsels their norm, Gl. 577; Ode 208: *k'i tê pu yu*, His virtue is unequalled, Gl. 658; Ode 287: *ki yu p'an huan*, In the sequel I shall still be (relaxed:) slack, Gl. 1112; Ode 296: *yün yu hi Ho*, They *yu* followed (went along the roaring River, Gl. 1143; Li: *T'an Kung: yung si yu*, When he sings he laughs, Li Gl. 143.

2151. *yu*-94. Used for **2150** in Ode 198: *ch'i ch'i ta yu*, Orderly are the great plans; Shu: *P'an Keng: yu ch'u nai sin*, May you still expurgate your hearts, Gl. 1415; Shu: *ibid.: t'ing yü yi jen ch'i tso yu*, Listen to the plans which I, the one man make, Gl. 1440; Shu: *Kün Sh'i: kao kün (nai:) küe yu yü*, I tell you, prince, my plans and intentions, Gl. 1630.

2152. *yu*-66. Mark of passive voice in Ode 211: *yu kie yu ch'i*, We are (increased:) enriched, we are blessed, Gl. 679; Shu: *Hung fan: yu hao tê*, That which is loved being the virtue (thus Cheng Hsüan), Gl. 1560—or, rather **2152** used for **2153**: The cultivation of a fine virtue, same Gl. Shu: *Kin t'eng: tsi yu sh'i*, What I now expect, Gl. 1576; used for **2154** in Ode 193 (Lu text version): *yu yu wo li* (causing long-brooding:) distressing is my suffering, Gl. 90.

2154. *yu*-61. Ch'u: *Kiu pien: ch'ang ye ch'i yu yu*, The (length:) long-drawn time of the long night, Gl. 90; Ode 33: *yu yu wo si*, Long-brooding is my thinking, same Gl.; Ode 193 (Mao text version): *yu yu wo li*, (Causing long-brooding:) distressing is my suffering, same Gl.; Ode 287: *wu hu yu tsai*, Oh, how distressing, Gl. 1111.

2155. *yu*-52. Ode 228: *k'i ye yu yu*. Their leaves are dark, Gl. 736.

2156. *yu*-90. Used for **2157** in Ode 254: *t'ien ch'i yu min*, Heaven's leading the people, Gl. 931.

2158. *yu*-9. Ode 210: *ki yu ki wo*, It is ample, it is moistening, Gl. 677; Ode 264: *wei k'i yu yi*, It [sc. the disorder] is really (ample:) widespread, Gl. 1060; Ode 186:

shen er yu yu, Take care to have your pleasant recreation, Gl. 490. Tso: Siang 6: chang siang yu, When grown-up, they sported together, Tso Gl. 476; Ode 304: fu cheng yu yu, He spread his government (tranquilly:) gently.

2159. *yu:61*. Ode 143: shu yu shou hi, How easy and tranquil, Gl. 346.

2160. *yung:85*. Ode 113: shuei chi yung hao, Who goes there to make long-drawn lamentations, Gl. 285; Shu: Yao tien: ko yung yen, The song is a (drawing-out:) chanting of the words, Gl. 1291.

2161. *yung:85*. Ode 9: pu k'o yung si, It cannot be waded across, Gl. 31.

2162. *yung:101*. Shu: Wei tsf: yung yi jung tsiang shi, They use them to (adorn:) make fine their repasts, Gl. 1508; Tso: Hi 19: liu ch'u pu siang wei yung, The six domestic animals were not yung sacrificed one (for:) instead of another, Tso Gl. 121; Tso: Wen 2: kung yung chi wei yung, To (furnish one's yung use:) do one's duty, that is valour, Tso Gl. 197; Tso: Siang 10: sheng yung pei ku, The victims and sacrificial objects were fully supplied, Tso Gl. 510.

2163. *yung 53*. Ode 191 (Han school text version): hao tien pu yung, Great Heaven is not easy, Gl. 520; Ode 259: yi tso er yung, To make your walls, Gl. 1010; Shu: Yao tien: teng yung, I will raise and (use:) employ him, Gl. 1232; Shu: *ibid.* (one text version): yung k'o hu, To use him, will that do, same Gl.; Shu: *ibid.*: tsing yen yung wei, He smoothly speaks but his yung actions are perverse, Gl. 1235; Shu: *ibid.*: ku fu yi yung, They were endowed with chariots and garments according to their works, same Gl.; Shu: Kao Yao mo: tsf wo wu li, wu yung tsai, We follow our five rites and their five yung constant norms, Gl. 1308; Shu: P'an Keng: sheng sheng tsf yung, Employ yourselves in making your livelihood, Gl. 1487; Shu: K'ang kao: yung yung chi chi wei wei hien min, Very meritorious, very respectful, very majestic he was illustrious among the people, Gl. 1623; Li: Ch ung yung, The middle way and the constant norms (or possibly: To be fit to be employed), Li Gl. 505.

2164. *yung, ch'ung9*. Ode 191 (Mao text version): hao tien pu ch'ung, Great Heaven is not just, Gl. 520.

2165. *yung:113*. Ode 258 (one text version): mi shen pu yung, There are no Spirits [of Nature] to whom we have not made propitiating sacrifices, Gl. 991.

2166. *yung53*. Ode 242. Wu lo pi-yung, Oh, pleasant was the [Hall of the] pi-yung circular moat, Gl. 854.

2167. *yung181*. Ode 177: k'i ta yu yung, They (sc. the horses) were large and bulky, Gl. 914; Ode 252: yung yung ang ang, You are great and high, same Gl.

2168. *yung, jung142*. Tso: Yin l: k'i lo ye yung yung, Its joy is very genial (harmonious, Tso Gl. 71; used for 2169 in Ode 247: chao ming yu yung, May your brightness be extensive (durable), Gl. 885, LC 2149; Tso: Chao 5: ming er wei yung, Brightness but not durable, same LC.

2170. *yü8*. Ode 96: wu shu yü tsf tseng, May I not yü tsf (auprès de vous:) together with you be (hated:) maligned, Gl. 247; Ode 137: ku tan yü ch'a nan fang chi Yü an, A (good:) lucky morning they go and choose: the lady Yü an of the South side, Gl. 332; Ode 195: yi yü hu chi, If one (goes:) follows them (sc. the plans) where does one come, Gl. 575; Ode 259. si fang yü (sü an:) yü an, [The states of] the four quarters they went to (wall:) defend, Gl. 1006; Meng: Wan Chang: ju k'i yü yü chi, You shall govern (auprès de moi:) with me, same Gl.; same Ode: yü yi yü Sie, He went and took his residence in Sie, Gl. 1008; same Ode: Sie yü ch'eng kuei, He went indeed to Sie, Gl. 1015; Shu: Ta kao: yü ho kan pu yü ts'ien ning jen yu shou hui pi, How could I dare not to enlarge the favour and help given yü by the former serene men, Gl. 1610; Shu: K'ang kao: sha yü jen yü huo, They kill and (overthrow:) destroy people and yü go for (goods:) spoil, Gl. 1645; Shu:

ibid.: yü ti fu nien t'ien hien, The one yü ti in the position of a younger brother does not think of Heaven's (clearness:) clear laws, Gl. 1647; Shu: *ibid.*: tê chī shuo yü fa chī hing, The principles of virtue in the application of punishments, Gl. 1655; Shu: To shī: chung yü Ti, It was terminated by God, Gl. 1797; Shu: Kün Shī: jang hou jen yü p'ei shī, Accede to the successor in this great time, Gl. 1899; Shu: Lü hing: wang chung yü sin, They had no inner feelings in their good faith, Gl. 2029; Li: T'an Kung: yü tsê yü, If they have had to be grand, they have been grand, Tso Gl. 262; Tso: Süan 2: yü (si:) ts' ai, How big, how strong, same Gl.; Tso: Siang 4: yü Yi yü t'ien, He beguiled Yi to go hunting, Tso Gl. 470; Li Wen Wang shī tsi: yü k'i shen yi shan k'i kün, To (deflect:) make crooked one's own person, in order to make one's ruler good, Li Gl. 255.

2171. *yü-140*. Used for 2172 in Ode 189: kün tsi yü yü, Where the lord is (eaves-covered:) sheltered, Gl. 499.

2173. *yü6*. Used for 2174: Ode 296: wei yü hou hing, It is we who are rising, Gl. 784.

2175. *yü-152*. Used for 2176 in Shu: Hung fan: yüe (yü:) shu, It is called (slowness:) indolence, Gl. 1556.

2177. *yü184*. In Shu: Pi shī: ju tsê yu wu yü hing, The original text probably instead of 2177 had simply 2174 as a distortion of 2178: You will have the punishments not liable of condonement, Gl. 2101; Tso: Siang 21: ch'en lu yü ye, For your servant's death-penalty yü (there is a surplus:) more than reason enough, Tso Gl. 587.

2179. *yü70*. Used for 2180 in Shu: Yao tien (one text version): li min yü fan shī yung, The numerous people were amply-nourished and prosperous and then became concordant. Gl. 1213.

2180. *yü-184*. Ode 164: yin tsiu chī yü, Drink your (satiety) fill of wine, Gl. 414.

2181. *yük*, Ode 253: wang yü yü ju, The king wants to (consider you as jades:) find you like jades, Gl. 920; Shu: Hung fan: wei pi yü shī, It is the ruler who eats the precious food (sc. the ritual food), Gl. 1547.

2182. *yüt129*. Ode 235: yü sin küe tê, And then cultivate their virtue, Gl. 762; Ode 209: shen pao yü kuei, The divine protectors (sc. Spirits) then return (leave the temple), same Gl.; Ode 237: yü lai sü yü, And so he came and lingered [there] and took up an abode, same Gl.

2183. *yük32*. Ode 124: lien wan yü yü, The lien creepers spread to the (boundaries:) border tracts, Gl. 304; Ode 265 wo kü yü tsu huang, Our settlements and border-lands are all waste, Gl. 557.

2184. *yü:31*. Ode 257: k'ung ki wo yü, They greatly harass our borders, Gl. 970.

2185. *yü:60*. Used for 2186 in Ode 12 po liang (yü:) ya chī, A hundred carriages meet her, Gl. 37; used for 2184 in Ode 265 (Han text version): wo kü yü tsu huang, Our settlements and border lands are all waste, Gl. 557; Ode 240: yi yü yü kia pang, And so he governed in his family and state, Gl. 813; used for 2187 or 2186 in Shu: Mu shī: fu yü (ya) k'o pen, Do not stop and crush those who flee, Gl. 1519; Ode 25: yi yü tung, To provide against the winter. Shu: Lo kao (one text version): p'ang tso mu mu yü heng, Everywhere you are an august directing arbiter, Gl. 1774; Shu: Ku ming: king ya t'ien wei, should probably read: king yü t'ien wei, I have respectfully (conducted:) applied Heaven's majesty, Gl. 1978; Shu: *ibid.*: yü wang ts'ê ming, He (brought forward:) presented to the king the written-down charge, Gl. 1999; used for 2187 in Tso: Chuang 8: wo k'i yü tsai, Should I oppose you, Tso Gl. 47; Tso: Hi 24: wang yü shī tsiang yü chī, The king's bodyguard warriors would resist them, Tso Gl. 147; Li: k'ü li: neng yü yi, He is able to manage

[affairs], Li Gl. 44; Li: Yüeling: pao kie ch' i yü kien, The place where the assistant yü is in attendance, Li Gl. 188; Li: *ibid.*: t'ien ts' i so yü, Those [harem ladies] whom the Son of Heaven had yü approached [and made pregnant], Li Gl. 196; Li: *ibid.*: kuan yü yü, The officials have their service, Li Gl. 272; Li: Sang ta ki: yü ch' ê ts' o mu, The attendants rubbed [rice in the water] for head-washing, Li Gl. 444.

2188. *yü-9*. Ode 38: sh' i jen yü yü, The tall man is very great, Gl. 110.

2189. *yü38*. Ode 292 (one text version): pu yü pu ao, They are not merry, not clamorous, Gl. 1134; Ode 93: lia o k' o yü yü, With her I shall be able to make merry.

2190. *yü141*. Ode 25: hü tsie hu tsou yü, Lo, you grooms and gamesters, Gl. 63; Ode 235: yu Yü Yin ts' i t'ien, The lords of Yü and [the house of] Yin came from Heaven, Gl. 766; Ode 258: ts' ê pu wo yü, He [sc. God] does not yü (calculate about, think about:) consider us, Gl. 1001; Ode 300: wu er wu yü, Do not break faith, do not be anxious, Gl. 1161; Shu: Si po k' an Li: pu yü t'ien sing, He does not consider his heavenly nature, Gl. 1495; Li: T' an Kung: yü jen ch' i . . . mu. The foresters (proffered:) reported about the . . . trees, Li Gl. 154; Li: Shao yi: yin ts' ing yi yü, [The army leader] conceals his (feelings:) intensions in order to yü measure [those of the enemy's], Li Gl. 387, used for 2188 in Li: Sang ta ki: kün li kuo yü k' u a n g, For a ruler there were a lined outer coffin and (large baskets; or: many baskets) for food offerings, Li Gl. 451.

2191. *yü-145*. Shu: K' ang kao: jo tê yü nai shen, A compliant virtue will be yü abundant in your person, Gl. 1630; Shu: *ibid.*: yü an nai yü yü, Make far-reaching your plans and intentions, same Gl. Shu: Kün Sh' i: kao kün (nai:) küe yü yü, I tell you prince, my plans and intentions, same Gl.; Shu: Lo kao: pi yü wo min, There you shall make (abundant:) opulent our people, same Gl.

2192. *yük76*. Tso: Ch' eng 2: yü suei yü yü Kung Po, Though I have my predilection for Kung Po, Tso Gl. 385.

2193. *yü-162*. Used for 2194 in Ode 198: yü k' üan hu o ch' i [Even] a stupid dog catches him, Gl. 605; Shu: P' an Keng: chan yü kien kiu, Rash and stupid, villainous and traitorous, Gl. 1469.

2195. *yü170*. Used for 2196 in Ode 256: wei tê ch' i (yü:) ou, [A dignified demeanour] is the counterpart of the [inner] virtue, Gl. 946.

2197. *yü-61*. Ode 192: yu sin yü yü, The grief of my heart is ever-increasing, Gl. 530.

2198. *yü64*. Ode 245 (Mao version): hu o ch' ung hu o yü, Some pound [the grain], some bale it out, Gl. 876; Li: Tsa ki yü ti [the ceremonial robe called yü ti (or: yao ti) decorated with pheasant figures, Li Gl. 418.

2199. *yü85*. Ode 80: sh' ê ming pu yü (Letting go life pu yü not change:), He is stead-fast unto death, Gl. 223; Tso: Hi 4: chuan yi ch' i yü, The change caused by [the prince's] infatuation, Tso Gl. 88.

2200. *yü123*. Tso: Hi 4: jang kung ch' i yü, It will do away with the prince's (fineness:) goodness, Tso Gl. 88.

2201. *yü61*. Ode 115: t' o jen sh' i yü, Other men will enjoy them, Li: Tsi yi: yü yü k' i ch' ung, How joyful [were they] in their loyal devotion, Li Gl. 458.

2202. *yü134*. Ode 135: pu ch' eng k' üan yü, It does not correspond to the (sprouting:) beginnings, Gl. 328.

2203. *yü-149*. Ode 173: sh' i yi yü yü ch' u hi, And so there is joy and tranquillity, Gl. 449.

2204. *yü162*. Ode 195: mou yü huei yü, The counsels and plans are crooked and awry, Gl. 572; Ode 29 (one text version): pao wo pu yü, You requite me pu yü not following the [proper] way, Gl. 78.

2205. *yü-184.* Ode 223: *ju si yi yü*, If they are served food, they insist upon being gorged, Gl. 414.

2206. *yük130.* Ode 35: *si yü*, Formerly when I was (in rearing:) growing up, Gl. 100; Shu: Yao tien (Kinwen text version): *kiao yü tsī*, To teach the (sons in rearing:) young sons, Gl. 1288.

2207. *yüet73.* Empty particle in Ode 101: *ki yüe kuei chī*, Since she has gone to her new home, Gl. 10; Shu: Yao tien: *yüe jo ki ku*, Examining into antiquity, Gl. 1207; Ode 237: *yüe chī yüe shī*, And so he stopped, and so he halted, Gl. 791; same Ode: *yü yüe yu su fu*. We thus had adherents in distant parts, Gl. 803; in this function it is (cognate to and synonymous with 2182 above); Ode 263: *wang yüe süan kuei*, The king then returned home, Gl. 1054; Shu: To shī: *wang yüe yu yüe*, The king has said, again he has said, Gl. 1827.

2208. *yüet156.* Shu: Tsī ts'ai: *ju jo heng yüe yüe*: If you regularly proclaim and say, Gl. 1068, 1692; Ode 266: *tuei yüe tsai t'ien*, They respond to and (proclaim:) extol those in Heaven, same Gl.; Shu: P'an Keng: *tien yüe pu kung*, Who are fallen and disrespectful, Gl. 1468; Shu: *ibid.*: (luan:) *sī yüe wo kia*, (Regulating:) putting in order our house, Gl. 1479; Shu: Ta kao: *yüe ang*, When it has passed on to me, Gl. 1612; Shu: K'ang kao: *sha yüe jen yü huo*, They kill and (overthrow:) destroy people and go for (goods:) spoil, Gl. 1645; again a mere particle in Shu: Tsiu kao: *yüe shu kuo yin wei si*, In the various states the drinking [should be] only at the sacrifices, Gl. 1667; Shu: *ibid.*: *pao yüe yüan*, He maintained and yüe spread far and wide resentment, Gl. 1676; Shu: *ibid.*: *ku tsai Shang yi yüe Yin kuo*, Crimes existed in the city of Shang, yüe and the states of Yin, Gl. 1683; Shu: Tsī ts'ai: *yüe küe kiang t'u*, And its territory, Gl. 1712; Shu: Shao kao: *kao kao shu Yin yüe nai yü shī*, I make an announcement to [you] all Yin and your managers of affairs, Gl. 1720; Shu: Lo kao: *yüe nai kuang lie k'ao Wu Wang hung hün*, I shall extol your bright and majestic father Wu Wang's great teachings, Gl. 1785; Shu: Kün Shī: *yü wei yung min yü t'ien yüe min*, I thereby exert myself for Heaven yüe and the people, Gl. 1902; Shu: Ku ming: *yüe yü wu ch'ung*, And there were quintuple jades, Gl. 1991; Tso: Chao 26: *po yüe*, I am (thrown far away:) expelled (exiled), Tso Gl. 543; Tso: Siang 14: *yüe tsai t'o king*, He has been (brought far away, removed:) exiled and is within other boundaries, same Gl. Li: K'ü li: *kie yüe*, Take care not to drop it (sc. the book), Li Gl. 11.

2209. *yüet, wat.* Shu: Lü hing: *shī yin wei yi (er:) yüe*, They started excessively to practise the yi cutting-off of the nose, yüe (wa) the cutting-off of the feet, Gl. 2026.

2210. *yüet169.* Used for 2211 in Ode 35: *wo kung pu yüe*, My person is not liked, Gl. 97; Shu: Lü hing: *yüe shī k'i tsuei*, One examines and verifies the crimes, Gl. 1873; again used for 2211 in Shu: To fang: *k'o yüe yü nai yi*, You can be (pleased:) happy in your cities, Gl. 1929.

2212. *yüet64.* Tso: Siang 9: *yüe chī*, He lifted it (sc. the portcullis), Tso Gl. 501.

2213. *yüan10.* Shu: Yao tien: *tun tê yü n yüan*, Treat (amply:) generously the virtuous (men) and trust the great (men), Gl. 1277; Shu: Tsiu kao: *chao wo min wei yüan si*, What it created for our people were the fundamental sacrifices, Gl. 1664; Shu: *ibid.*: *wei t'ien jo yüan tê*. Heaven will (comply with:) approve of your great virtue, Gl. 1673.

2214. *yüan87.* Ode 70: *yu t'u yüan yüan*, There is a hare who moves slowly, Gl. 207; Ode 204: *yüan k'i shī kuei*, Then I will go and return home, Gl. 639; Shu: P'an Keng: *wo wang lai, ki, yüan tsê yü tsī*, Our king came and having done so, then he settled here, Gl. 1410; used for 2215 in Shu: *ibid.*: *suei yüan yu chung*, He tranquillized and (lifted:) encouraged his multitude, Gl. 1473; wrongly used for 2216 in Shu: Wu yi: (yüan:) *wei ki sia o jen*, He (acted:) worked together

with the small people, Gl. 1834; used for 2215 in Shu: Ku ming: pei yüan (He gave order to . . .) and made them assist him, Gl. 1981.

2215. *yüan*64. Ode 47 (Han school text version): pang ch'i yüan ye, She is the (aid:) support of the country, Gl. 136; Tso: Huan 12: ts'i wu ta yüan tsiang pu li, Without some great support you will not become prince, Gl. 1981; Ode 241 (Mao version): wu jan p'an yüan, Do not like that be relaxed, Gl. 832; same Ode: yi er kou yüan, With your hooks and (climbers:) ladders, Gl. 843.

2217. *yüan*:40. Ode 115: yüan k'i s'i yi, You wither and die, Gl. 290; Ode 129: yüan tsai shuei chung ch'i, He (gives way, turns off:) eludes me (going) to an island in the stream, same Gl.; Ode 107: yüan jan tso pi, (Pliably, cedingly:) courteously he stands aside to the left, same Gl.

2218. *yüan*, *yün*30. Read yün as an empty particle; Ode 93: lia o lo wo yün, She will rejoice me, Gl. 238; used for 2219 in Ode 192: yün yü er fu (The cargo) will fall down on your spokes, Gl. 545; Ode 303: king yüan wei Ho, The great (circle:) encircling boundary was the River, Gl. 1187; Shu: Ts'in shi (original text version): jo fu yüan lai [The days and months pass by], it is as if they would not (go round and come:) return (recur), Gl. 2104.

2219. *yün*:170. Used for 2218: Ode 304: fu (yün:) yüan ki ch'ang, The wide (circle:) encircling boundary was long, Gl. 1187.

2220. *yüan*-181. Ode 44: yüan yen s'i ts'i, Longingly I think of you, Gl. 126.

2221. *yün*7. Empty particle in Ode 227; kai yün kuei tsai, And so we went home, Gl. 10. Used for 2222 in Ode 93: lia o lo wo (yün) hun, She will rejoice my soul, Gl. 238; used for 2223 in Ode 192: hun yin k'ung yün, Their relatives are very numerous, Gl. 546; Again an empty particle in Ode 257; p'eng yün pu tai, You cause them not to come forward, Gl. 973; used for 2218 in Shu: Ts'in shi (one text version: jo fu (yün:) yüan lai, It is as if they would not (return:) recur, Gl. 2104.

2224. *yün*:10. Shu: Yao tien: tun tê yüm yüam, Treat (amply) generously the virtuous men and trust the great men, Gl. 1277; Shu: To shi: t'ien pu pi yün, Heaven's not giving favour (to Yin) was sincere (definite), Gl. 1800.

2225. *yün*-61. Ode 237: s'i pu tien küe yün, Unquenchable was their wrath, Gl. 799.

1850 博	1851 葉	1852 鶴	1853 瑜	1854 駱	1855 椒	1856 嘯	1857 礁	1858 礁
1859 勳	1860 挾	1861 借	1862 捷	1863 寔	1864 節	1865 截	1866 且	1867 阻
1868 阻	1869 竊	1870 載	1871 侵	1872 踐	1873 錢	1874 漸	1875 薦	1876 暫
1877 倩	1878 鯖	1879 精	1880 淪	1881 遼	1882 盡	1883 浸	1884 迤	1885 蛛
1886 親	1887 誦	1888 靜	1889 靖	1890 青	1891 菁	1892 清	1893 情	1894 就
1895 道	1896 擎	1897 作	1898 柞	1899 鑿	1900 坐	1901 錯	1902 蹉	1903 瘞
1904 振	1905 差	1906 磋	1907 奏	1908 錫	1909 騶	1910 駮	1911 組	1912 殖
1913 祖	1914 丑	1915 阻	1916 組	1917 足	1918 卒	1919 猝	1920 辟	1921 岸
1922 昨	1923 族	1924 墓	1925 組	1926 瘞	1927 措	1928 粗	1929 窳	1930 鑽
1931 罪	1932 萃	1933 薙	1934 權	1935 淮	1936 尊	1937 璫	1938 尊	1939 存
1940 宗	1941 縱	1942 總	1943 艘	1944 從	1945 聰	1946 窻	1947 沮	1948 苴
1949 蘓	1950 誼	1951 取	1952 梭	1953 爵	1954 俊	1955 駿	1956 駛	1957 迤
1958 武	1959 桓	1960 完	1961 翫	1962 亡	1963 忘	1964 罔	1965 往	1966 望
1967 未	1968 末	1969 為	1970 偽	1971 委	1972 倭	1973 萎	1974 微	1975 違
1976 威	1977 畏	1978 唯	1979 惟	1980 維	1981 媿	1982 尾	1983 詭	1984 臺
1985 慰	1986 蔚	1987 文	1988 紊	1989 溫	1990 問	1991 聞	1992 武	1993 無
1994 毋	1995 舞	1996 吳	1997 悟	1998 晤	2000 悔	2001 務	2002 敎	2003 霧
2004 勿	2005 忽	2006 汙	2007 汚	2008 洿	2009 寤	2010 悟	2011 梧	2012 年
2013 迂	2014 巫	2015 杞	2016 沃	2017 塗	2018 屋	2019 物	2020 亞	2021 迤
2022 御	2023 訝	2024 輅	2025 次	2026 鞅	2027 快	2028 揚	2029 颶	2030 陽
2031 業	2032 漾	2033 養	2034 恙	2035 夬	2036 要	2037 窈	2038 耀	2039 邪
2040 徐	2041 業	2042 攜	2043 言	2044 馬	2045 於是	2046 延	2047 衍	
2048 奄	2049 閱	2050 掩	2051 淹	2052 揅	2053 顏	2054 諺	2055 燕	2056 晏
2057 厭	2058 若	2059 夷	2060 衣	2061 殷	2062 依	2063 隱	2064 伊	2065 宜
2066 台	2067 怡	2068 怠	2069 乂	2070 已	2071 异	2072 一	2073 疑	2074 入
2075 艾	2076 弋	2077 翼	2078 冀	2079 易	2080 役	2081 亦	2082 奕	2083 掖
2084 義	2085 儀	2086 儀	2087 議	2088 抑	2089 曳	2090 決	2091 迤	2092 道
2093 藝	2094 藝	2095 億	2096 移	2097 肄	2098 勸	2099 壹	2100 璿	2101 鮫

2103 溢	2103 驛	2104 涕	2105 悌	2106 鞅	2107 度	2108 鐸	2109 驛	2110 弄
2111 倚	2112 猜	2113 剃	2114 泥	2115 蛇	2116 尹	2117 慙	2118 困	2119 烟
2120 駟	2121 引	2122 淫	2123 貪	2124 殷	2125 慙	2126 隱	2127 藥	2128 陰
2129 胤	2130 裡	2131 閏	2132 罷	2133 音	2134 飲	2135 應	2136 膺	2137 營
2138 贏	2139 盈	2140 莢	2141 由	2142 又	2143 右	2144 佑	2145 有	2146 友
2147 備	2148 宥	2149 尤	2150 猶	2151 猷	2152 攸	2153 修	2154 悠	2155 幽
2156 庸	2157 誇	2158 優	2159 擾	2160 永	2161 泳	2162 用	2163 庸	2164 傭
2165 榮	2166 靡	2167 頤	2168 融	2169 彤	2170 于	2171 芋	2172 宇	2173 予
2174 余	2175 豫	2176 舒	2177 餘	2178 舍	2179 於	2180 飲	2181 玉	2182 丰
2183 境	2184 圉	2185 御	2186 遯	2187 樂	2188 候	2189 娛	2190 虞	2191 裕
2192 欲	2193 遇	2194 愚	2195 隅	2196 隅	2197 愈	2198 榆	2199 渝	2200 瑜
2201 愉	2202 興	2203 譽	2204 通	2205 銀	2206 育	2207 曰	2208 越	2209 則
2210 閱	2211 悅	2212 挾	2213 元	2214 爰	2215 援	2216 烏	2217 宛	2218 員
2219 預	2220 願	2221 云	2222 魂	2223 芸	2224 允	2225 恆		

ON THE LYRICAL POETRY OF SHIN CHIHJYI (HSIN CH'I-CHI) (1140-1207)

by

GÖRAN MALMQVIST

Shin Chihjyi was born in the year 1140. Fourteen years earlier the Tungusic conquerers had captured the capital of Biannliang (Kaifeng) and made the emperor and members of his court their prisoners. Having lost northern China to the invaders, the Song had to move south, where the Southern Court eventually was established, at Lin'an (Harngjou).

But the struggle against the invaders continued in the north. In the year 1161, when our poet was 21 *suey*, he organized a rising in his native province of Shandong, and joined forces with Geeng Jing who led a peasant revolt. After a while Shin Chihjyi went south to negotiate with the Southern Song government about support for the rising. His attempt at rousing the Song failed. During his stay in the south, Jang Angwo, one of the rebel leaders, was bought by the enemy. This resulted in the assassination of Geeng Jing and the partial dispersal of the rebel troops. Historical sources tell how Shin Chihjyi on his return to the north together with a handful of followers captured the traitor Jang Angwo in his own camp. When Shin later returned to the south with newly recruited troops he was disarmed and his followers were dispersed. Shin Chihjyi himself was given a minor government post.

Shin Chihjyi was very active in attempting to persuade the Song court to take up arms against the enemy. In 1165 he memorialized the throne and suggested that vigorous measures be taken to regain the lost territory in the north. In 1170 he approached the Prime Minister with similar requests, but to no avail.

In 1172 Shin Chihjyi was appointed magistrate in Chwujou and in the following twenty years he held various appointments as Transportation Commissioner and Pacification Commissioner in various parts of the Yangtzyy region. In 1181 he was forced to retire and his retirement was broken only by a short-term appointment as Pacification Commissioner in Jehjiang in 1203.

Shin Chihjyi was probably the most prolific writer of lyrical poetry (*tsyr*) of his time. More than 620 of his poems have been preserved, which by far outnumber the collected works of any *tsyr*-poet of the Song period. Again, he shows a remarkable versatility, in that he utilized as many as 99 different tunes for his lyrical poetry. Some of these tunes are unique.

Shin Chihjyi was a bold man and many of his poems breathe a tremendous vigour.

His masterly command of the technicalities of metrics allowed him to weave into his verses quotations of both prose and poetry, in a way that must have shocked many of his contemporaries.

The earliest poem of Shin Chihjyi is dated 1168. His last poem was written during his final illness, in the autumn of 1207.

I have selected and translated 13 of Shin Chihjyi's poems, those written to the tune of *Chinnyuan chuen*. These poems span over a period of about twenty years, the earliest being written in 1181, when the poet was 41 *suey* of age, and the latest written about the year 1200. These thirteen poems utilize widely diverging themes. In the first poem the poet announces his decision to withdraw from the world. The second poem, in which the poet is seeing off a departing friend, seems to me like a *shy*-poem by the T'ang poet Duh Fuu (712-770), transposed into a *tsyr*. In the third poem Shin Chihjyi satirizes in a melancholy and yet humorous way the slow and erratic wheels of bureaucracy. The fourth poem, which is perhaps the most difficult of them all, opens with a wonderfully romantic stanza and ends on a note of sad resignation. Poems 5 and 6 are conventional replies to friends, but contain many instances of exquisite imagery. In poem 7 we find the same resigned humour that characterizes so many of the poems by Su Dongpo (1036-1101). Poem 8 will be analyzed in detail below. Poems 9 and 10 deal with the most relentless enemy of the poet, wine and liquor. The humorous spirit in which these poems are written cannot altogether hide the personal tragedy to which they bear witness. Poems 11 and 12 are conventional pieces written for friends. The last poem, poem 13, contains one of the finest landscape descriptions of the entire *tsyr*-literature.

Shin Chihjyi's lyrical poetry presents great difficulties to the translator. It is my hope that at least a faint echo of the imagery and diction of the original poems has survived the translation. The poet's use of symbols would be worth developing into a thesis. The reader is struck by his frequent use of the rainbow, perhaps as a symbol of hope and promise. And the soaring bird may well carry the aspiration of the disappointed warrior and poet to a height to which he himself could not attain.

The main purpose of this paper is to investigate the metrical properties of the *Chinnyuan chuen* pattern, as used by Shin Chihjyi. We shall begin by examining Poem 8 and then proceed to consider such features as are common to all thirteen poems. An attempt will be made to analyze the structure of Shin Chihjyi's *Chinnyuan chuen* poems entirely on the basis of internal evidence.

In the following metrical analysis the sign *a* marks syllables with level tone (*pyngsheng*), while *b* marks syllables with non-level tones (*tzehsheng*). Rhyming syllables are italicized.

Metrical analysis of Poem VIII

1. Dye janq shi chyr,	b b a a,
2. wann maa hwei shyuan,	b b a a,
3. jonq shan yuh <i>dong</i> .	b a b a.
4. Jenq, jing twan jyr shiah,	b, a a b b,
5. tiaw ju dao jiann;	b a b b;
6. sheau chyau herng jye,	b a a b,
7. chiue yueh chu <i>gong</i> .	b b a a.
8. Lao her tour shyan,	b b a a,
9. tian jiau duo shyh,	a a a b,
10. jean jiauw charng shen, shyw wann <i>song</i> .	b b a a, b b a.
11. Wu lu sheau,	a a b,
12. tzay, long sher yiing way,	b, a a b b,
13. feng yeu sheng <i>jong</i> .	a b a a.
14. Jeng shian shiann miann chorng <i>chorng</i> .	a a b b a a.
15. Kann, shoang chih chaur lai san shuh <i>feng</i> .	b, b b a a, a b a.
16. Syh, Shieh jia tzyy dih,	b, b a b b,
17. i guan leei luoh;	a a b b;
18. Shiangru ting hu,	a a a b,
19. jiu jih iong <i>rong</i> .	a b a a.
20. Woo jyue chyi jian,	b b a a,
21. shyong shen yea jiann,	a a b b,
22. ru duey wen jang, Tay shyw <i>gong</i> .	a b a a, b b a.
23. Shin tyi luh,	a a b,
24. wenn, Yean hwu her ryh,	b, b a a b,
25. ian shoei meng <i>meng</i> .	a b a a.

On the basis of the metrical analysis given above we can make the following observations:

(1) There are altogether nine rhymes. These rhymes divide the poem into nine sections.

(2) There is a preponderance of verses containing four syllables: verses 1, 2, 3,

5, 6, 7, 8, 9, 13, 17, 18, 19, 20, 21 and 25. In all but one of these verses (verse 3) the second and the fourth syllables belong to different tone categories.

(3) There are four verses which contain five syllables: verses 4, 12, 16 and 24. The first syllable in these verses invariably has *chiuhsheng*. The four-syllabic segments which follow the *chiuhsheng* syllable exhibit a tonal structure which is identical with that of the verses which contain four syllables.

(4) In the second section of the poem (verses 4–7) we find a well developed syntactic and semantic parallelism: the final 4-syllabic segment of verse 4 parallels verse 6, and verse 5 parallels verse 7. The same parallelism obtains in the 7th section of the poem (verses 16–19).

Table A shows the tonal and metrical features which are *common* to the thirteen poems. The symbols (a) and (b) indicate that the signalled tone category *occurs in 12 out of a total of 13 cases*. The symbol 0 marks a position which is sometimes filled by a *level* tone, sometimes with a *non-level* tone.

Table A

I	1. 0 b a a, 2. 0(b) a a, 3. 0 0(b) a.	V	14. 0 a 0 b a a.
II	4. b, 0 a 0 b, 5. 0 a 0 b, 6. 0 a 0 b, 7. 0 b a a.	VI	15. (b), 0 b a a, 0 b a.
III	8. 0 b a a, 9. 0 a 0 b, 10. 0 b a a, 0 b a.	VII	16. b, 0 a 0 b, 17. (a) a (b) b, 18. 0(a) 0 b, 19. 0 b a a.
IV	11. a a b, 12. b, 0 a 0 b, 13. 0 b a a.	VIII	20. 0 b a a, 21. 0 a 0 b, 22. 0 0 a (a), 0 b a.
		IX	23. a (a) b, 24. b, 0 a 0 b, 25. 0 b a a.

On the basis of Table A we can make the following observations:

(1) There is a tendency towards a stricter tonal arrangement in the final—and rhymed—verse of each section. The same tendency is found in the initial verses of each section.

(2) The two three-syllabic verses (verses 11 and 23) are strictly tonally bound.

(3) There are two seven-syllabic verses (verses 10 and 22) which exhibit nearly identical tonal arrangements.

(4) In the majority of cases verse 15 may be analyzed into an initial *chiuhsheng* syllable, followed by a seven-syllabic segment. The tonal arrangement of this seven-syllabic segment is identical with that of verse 10 and near-identical with verse 22. All three seven-syllabic segments show a tonal arrangement which is very similar to that of a seven-word *jyuejiuh*-line.

(5) There is a very marked symmetry between sections II, III and IV on the one hand and sections VII, VIII and IX on the other. This symmetry allows us to divide the poem into two stanzas, as illustrated in Table A.

We now turn to the *chiuhsheng* syllables which begin verses 4, 12, 15, 16 and 24. In all but one instance (verse 15) it is clear that these *chiuhsheng* syllables are followed by a *caesura*. Otherwise the parallelism which has been referred to above cannot be established. Reasoning by analogy, I suggest that also the *chiuhsheng* syllable of verse 15 is followed by a *caesura*.

Table B lists all these *chiuhsheng* forms (the list includes a few exceptional forms which are placed within parentheses), and their positions in the thirteen poems. It is possible to detect certain semantic features common to these forms. Firstly, there is a connotation of emphasis, especially strong in some adverbial forms:

shenn (1:4 [=poem 1, verse 4], 9:4, 6:12), "indeed!"

kuanq (3:4, 3:15, 9:16), "How much more then!"

jeng (8:4, 4:24), "Right here!"

genq (10:4, 4:15), "What's more! And again!"

shianq (4:12, 12:16), "Right now!"

Table B

Verse	1	2	3	4	5	6	7	8	9	10	11	12	13
4	甚	被	况	問	記	算	喜	正	甚	更	看	悵	看
12	看	道	算	向	看	甚	待	在	歎	似	羨	快	欠
15	好	悵	况	更	是	更	似	看	算	似	(歎)	(人)	笑
16	要	記	但	待	被	看	解	似	况	記	記	向	算
24	怕	看	試	正	似	問	被	問	道	借	是	任	問

In a number of cases the emphatic *chiuhsheng* syllable introduces a visual experience giving rise to strong personal emotion. It is significant that the *chiuhsheng* word *kann*, "see", occurs seven times in emphatic positions:

Poem 1, v. 12-13: *Kann, jing shyan yann bih / hay lang chwan hwei!*, "See, scared by the sound of the bowstring, the wild geese flee / frightened by the waves the boat returns!"

Poem 2, v. 24-25: *Kann, yun shiau gau chuh / perng yih pair hwai!*, "See, high up in the clouds / the soaring wings of the Perng!"

Poem 5, v. 12-13: *Kann, pey yau ming yueh / i jeuan ching ni!*, "See, the pendant moves—the shining moon / the dress is gathered—the blue rainbow!"

Poem 8, v. 15: *Kann, shoang chih chaur lai san shuh feng!*, "See, the cool air has brought forth a number of peaks!"

Poem 11, v. 4-5: *Kann, charng shen yuh lih / heh ban feng duh!*, "See, the tall body, a handsome sight / his bearing like a crane's!"

Poem 13, v. 4-5: *Kann, tzong herng doou juann / long sher chii luh!*, "See, crisswise and crosswise it jolts and turns / dragons and serpents rise from the ground!"

Sometimes the poet transposes his visual experience into imagery, introduced by the form *syh*, "resemble".

Poem 8, v. 16-17: *Syh, Shieh jia tzyy dih / i guan leei luoh;* "They resemble the young nobles of the Shieh family / their sombre costumes in full array!"

The *chiuhsheng* form *jih*, "remember", introduces a past experience (5:4, 2:16, 10:16, 11:16). An anticipated experience may be introduced by one of the forms *suann* (6:1, 3:12, 9:15, 13:16), *day* (7:12, 4:16) or *yaw* (1:16). Experiences of joy and happiness may be introduced by one of the forms *kuay* (12:12), *shiann* (11:12), *shiau* (13:15) or by the irregular *shangsheng* form *shii* (7:4). Sadness and sorrow are expressed by the forms *chanq* (12:4, 2:15), *tann* (9:12) and *pah* (1:24).

The parallelism in sections II and VII is sometimes of a conventional type:

Poem 5, v. 4-7: *Jih, lii hua chu fa / cherng yun gong yeu / mei hua kai how / duey yueh shiang sy*, "I remember: the plum trees began to blossom / we rode the clouds and spoke together. When the prunus blossom had opened / we faced the moon and longed for each other."

Sometimes the poet takes resource to poetical licence to create masterly parallels:

Poem 1, v. 4-7: *Shenn, yun shan tzyh sheu / pyng sheng yih chih / i guan ren shiau / dii sy chern air*, "Indeed, for me the clouds and the hills / my lifelong ambition. / For others the gown and the cap / their constant worldly worry!"

We often find that the measured pace of the parallel verses contrasts with their dramatic content:

Poem 13, v. 4-7: *Kann, tzong herng doou juann / long sher chii luh. / beng terng jyue chiuh / sheue liann chying her*, "See, crisswise and crosswise it jolts and turns / dragons and serpents rise from the ground. / Crashing and soaring it bursts through / the snowy ribbon pours into the river!"

Occasionally Shin Chihjyi indulges in an overelaboration of his parallel passages. The following example is taken from Poem 10, verses 4-7:

Genq, Gau Yang ruh yeh / dou cheng ji jiow. / Duh Kang chu shyh / jenq der yun lei!, "Again, when Gau Yang, the drunkard, paid his respects / a pointblank refusal was all he got. / When Duh Kang, the brewer, divined his career / he was told to give up his present trade!"

The following examples may illustrate the parallelism in section VII:

Poem 5, v. 16–19: *Bey, shi feng tsui jinn / tsuen shiau sheh guu / ching shan liou der / song gay yun chyi*, “The west wind has carried off / the sounds of the village pipes and altar drums / the green mountain retains / the pine umbrellas and cloud banners.”

Poem 12, v. 16–19: *Shianq, song jian jah kee / tsornq ta he daw / ting jong chiee moh / tah poh tsang tair!*, “Before, I rather had the wind / shouting to clear the way through the pines / than I would allow any one / to trample and crush the green moss in my yard!”

In the opening sections of each stanza (section I and sections V and VI) we often find a free-flowing syntax with many instances of enjambment. Occasionally we find that the first three lines of the poem constitute one single sentence:

Poem 3: *Lao tzyy pyng sheng / shiau jinn ren jian / erl neu yuann en!* “Throughout my life / I have laughed at all / childish quarrels in the world of men!”

Poem 12: *Woo jiann jiun lai / duenn jyue wu lu / chi shan meei tzai!* “When I see you coming / I suddenly feel how beautiful they are / the stream and the hills near my cottage!”

In some poems the first three lines are linked into a dramatic chain of narrative and descriptive elements:

Poem 8: *Dye janq shi chyr / wann maa hwei shyuan / jonq shan yuh dong!* “The massive peaks gallop westward / ten thousand horses pull them back / the mountain hosts strive towards the east!”

Poem 9: *Bei! Ruu lai chyan! / Lao tzyy jin jau / dean jean shyng hair!* “Cup! Come here! / This morning the old man / has taken a check on his health!”

Poem 4: *Yeou meei ren shi / yuh pey chyonq ju / wu menq jiann jy!* “There is a fine lady /—pendants of jade and precious gems—/I saw her in my dream!”

The following examples are taken from the opening lines of the second stanza:

Poem 1: *Dong gang genq chih mau jai / hao, dou baa shyuan chuang lin shoei kai!* “On the eastern ridge I build again a thatched cottage / Good! May all the windows open toward the water!”

Poem 7: *Ching shan yih chih jeng rong / syh, wey woo guei lai wuu mey sheng!* “Staggering, the spirit of the blue mountains / as if they made themselves beautiful for my return!”

Poem 13: *Charng song sheir jean chwo er? / Shiaw, yee lao lai yun shan shanq her!* “Who trims the height of the tall pines? / I smile at the old farmer who comes to weed his mountain crop!”

We thus find that the opening sections of the two stanzas, which immediately precede the two sections containing parallel verses (sections II and VII), are characterized by a free-flowing syntax. In the sections immediately following the

parallel verses (sections III and VIII) the poet often reverts to a freer syntax allowing for enjambment and the linking of several verses into one syntactic unit:

Poem 2, verses 8-10: *Chiueh guay ing tzy / yeou ru jiun jee / you chiann feng hour wann lli tzai!* "How strange that the heroic qualities / that you possess / yet have failed to earn you a fief of ten thousand *lli*!"

Poem 7, verses 8-10: *Lao heh gau fei / yih jy tour suh / charng shiaw gua niou day u shyng!* "The old crane flies high. / Resting on his branch / he laughs at the snail who crawls with his house on his back!"

Poem 9, verses 8-10: *Ruu shuo Liou Ling / guu jin dar jee / tzuey how her farnng syi biann mai!* "You say: Liou Ling / a sage of all times / didn't mind being buried wherever he fell in his stupor!"

In the final section of the first stanza, verses 12 and 13 are sometimes characterized by parallel structure. A few examples are given below:

Poem 8: *Wu lu sheau / tzay, long sher yiing way / feng yeu sheng jong!* "My hut is small / right here, beyond the shadows of dragons and snakes / amidst the voices of wind and rain!"

Poem 13: *Huan jy foou? / Chiann, charng puru tsuan gaang / liuh jwu yuan po!* "And do you know? / More is to come: calamus plants gathering in the creek / green bamboos climbing the slope!"

In a majority of the poems, however, we find a freer syntactic arrangement in this section.

I have here tried to outline some of the features that characterize Shin chihjyi's *Chinnyuan chuen* poems. It would be interesting to compare the results of this analysis with the results that may be gained from an analysis of *Chinnyuan chuen* poems written by other Song poets. Such a comparative study may reveal considerable differences in diction which would allow of objective measuring.

For my translation of the poems I have relied on the excellent critical and annotated edition by Denq Goangming, without the aid of which work this paper could not have been written.¹⁾

References to the *Shyyjih* and to the Dynastic Histories are to the *Bornah* edition. For other works detailed references are given in footnotes. The original poems are added at the end of the paper.

Poem I

The new residence by Lake Day is about to be completed. (1181)

1. The three paths have just been completed,
2. the crane bears a grudge, the monkeys are scared:
3. Jiahshiuan still has not come!

¹⁾ Denq Goangming, *Jiahshiuan tsyr bian nian jianjuh*, Shanghai 1957; Tairbeei 1962.

4. Indeed, for me the clouds and the hills:
 5. my lifelong ambition!
 6. For others the gown and the cap:
 7. their constant worldly worry!
 8. Tired in mind I must return,
 9. I set high store by early leisure:
 10. no longing for lotus soup and fish stew has prompted my decision!
 11. On the autumn river,
 12. see, scared by the sound of the bowstring, the wild geese flee,
 13. frightened by the waves, the boat returns.
-
14. On the eastern ridge I build again a thatched cottage:
 15. good, may all its windows open toward the water!
 16. This I shall do: go fishing in a small boat,
 17. but first I must plant the willows;
 18. protect the bamboo by the thin hedge,
 19. nothing must bar the view of the prunus!
 20. The autumn chrysanthemum may serve as food,
 21. the spring orchid may be worn at the girdle:
 22. those the Master shall plant himself.
 23. I have hesitated a long time,
 24. fearing that my lord will refuse to allow
 25. the wanderings of my mind.

The poet's new residence was situated close to Lake Day (Lake Ribbon) at the foot of Mount Ling, north of the prefectural city of Shinnjou in the eastern part of the present Jiangshi province.

The first verse of the poem presents a pastoral scene with its allusion to the quiet garden to which Taur Iuanming (365-427) returned after his short sojourn as magistrate.

The second verse carries an echo of the *Beeishan yiwen*, "Proclamation on North Mountain" by Koong Jyhguei (447-501):

"The ancient breeze invades his bed curtains
 The seeping mist exhales from the rafters.
 The orchid curtains are empty, at night the crane is grieved
 The mountain hermit is gone, mornings his crane is grieved."¹⁾

¹⁾ *Wensheuan*, *Syhbuh tsongkan* ed. 43.35b-40b; translated by James Robert Hightower, in "Some Characteristics of Parallel Prose", *Studia Serica Bernhard Karlgren Dedicata*, Copenhagen 1959, page 73.

My translation of verses 4–7 follows the interpretation by Hwu Yunyih.²⁾ Irving Yucheng Lo interprets these four lines differently:

“Who promised himself hills and clouds—
all his life’s ambition.
Caps and gowns he mocked
as lighter than dust.”³⁾

Denq Goangming interprets *shenn* of verse 4 as *weyshern*, “why”, a reading which I do not follow.

For verse 10 the reader is referred to the *Shyhshuo shinyeu*, which contains an anecdote about a certain Jang Jihing who was overcome by nostalgia during his stay in Luohyang: “When the autumn wind rose he thought of the mushrooms, the lotus soup and the stew made of the perch of Wu, and said: ‘All that we ask of this life of ours is peace and comfort! Why then should I travel abroad on official business for thousands of miles in order to gain fame and high position?’. And then he ordered his chariot and returned home.”⁴⁾

Verse 12 contains an allusion to a line in the writings of Yeu Shinn (512–580): *yann luoh jing shyan*, “scared by the bowstring the wild geese fly low”.⁵⁾

In the second stanza, verse 15, we find a reference to a note by Luh You (1125–1210): “East of the Mirror Lake in Kuayji, at a place called Dongguan, lies the Monastery of Heavenly Flowers. Leu Wenjing (Leu Yijean) once wrote a poem there, saying: ‘In the Monastery of Heavenly Flowers by the lake of the Heh family / all the windows open toward the water. / There is no need to close the door to avoid worldly guests / how many men would seek the stillness here?’”⁶⁾

The autumn chrysanthemum and the spring orchid (verses 20–21) echo several passages in the *Chuutsyr*: “Orchids in spring and chrysanthemum in autumn: So it shall go on until the end of time.”⁷⁾ And, “In the mornings I drank the dew that fell from the magnolia; At evening ate the petals that dropped from chrysanthemums.”⁸⁾

²⁾ Hwu Yunyih, *Songtsyr sheuan, Jonghwa shujyu*, Shanhghae 1965, page 272.

³⁾ Irving Yucheng Lo, *Hsin Ch'i-chi, Twayne's World Authors Series*, New York 1972, page 108.

⁴⁾ *Shyhshuo shinyeu*, SBBY ed. *jong jy shang* 30a.

⁵⁾ Yeu Tzyyshan *jyi*, SBBY ed. 15.4b.

⁶⁾ *Luh Fangueng jyi*, *Gwoshyue jibeen tsongshu* ed. *jiuann* 24, *Lao Shyue An biijih*, 6.58.

⁷⁾ *Chuutsyr*, Jeouge, *Liihwen*, SBBY ed. 2.23b; translated by David Hawkes, *The Songs of the South*, page 44.

⁸⁾ *Chuutsyr*, *Li Sau*, SBBY ed. 1.10a; translated by David Hawkes, *op. cit.*, page 24.

Poem II

Seeing off Magistrate Jaw Jiingming on his return to the east. (1181)

1. Long I stood by the lonely shore:
2. the swan soared high,
3. I waited for you in vain.
4. Blown here by a gust of the eastern wind,
5. the dialogue from the western river:
6. I hurried to order a gallon of wine
7. to rid you of the dust of the road.
8. How strange that the heroic qualities
9. that you possess
10. yet have not earned you a fief of ten thousand *li*!
11. An empty gain!
12. To sing the praise of the South
13. you have to be a Fanghwei!

14. The brocade sail, the painted boat, a floating study!
15. Disappointed I see the frothy waves glued to the sky: the riverscape opens!
16. I remember: I travelled the southern shore
17. and sent a willow branch to you;
18. you met a government courier
19. and broke a prunus branch for me.
20. In front of the Mountain where the Cap was blown off,
21. below the Terrace where the Falcon was summoned,
22. flowers should fill the whole land, so folk say.
23. Do not ask!
24. See, high up in the clouds,
25. the soaring wings of the Perng!

Verse 3 recalls two lines from the *Jeouge*, *The Nine Songs*:

"I look towards that Princess, but she does not come.
Blowing her pan-pipe there, of whom is she thinking?"¹⁾

Verse 5 may contain a reference to a story told in the *Juang Tzzy*: "When the family of Juang Jou was poor, he went to request to borrow some rice from the Marquis Superintendent of the Her, who said: 'Yes, I shall soon receive the taxes from my cities. I shall then lend you three hundred pieces of gold, will that do?' Juang Jou flashed with anger and said: 'On my way here yesterday someone called

¹⁾ *Chuutsyr, Jeouge, Shiang Jiun, SBBY ed. 2.5b-6a. Translated by Arthur Waley, The Nine Songs A Study of Shamanism in Ancient China, London 1955, page 29.*

me from the middle of the road. When I turned my head and looked I saw a perch lying in the carriage rut. I spoke to the fish and said: 'A perch! What are you doing here?' The perch replied: 'I am the minister of the waves of the eastern sea. Would you have a gallon or a pint of water to keep me alive?'. I replied: 'Yes! I am just on my way south to see the kings of Wu and Yueh. I shall divert a stream from the Western River to meet you, will that do?'. The perch flushed with anger and said: 'I have lost my proper element and can do nothing about my situation. If I could get a pint or a gallon of water I would manage to stay alive. Rather than doing what you propose you had better look for me shortly in the dried-fish market!'.²⁾

The last two verses of the first stanza allude to a poem which Hwang Tyngjian (1045-1105) once sent to his friend Heh Fanghwei (1063-1120). The tired poet who is mentioned in the first line of the poem is Chyn Guan (1049-1100), whose *haw* was Shawyou:

"Shawyou rests drunk under the old vine,
who can share my sadness over a cup?
Of all our poets of today only Heh Fanghwei
knows how to sing of the longing for the South!"³⁾

The exchange of gifts which is related in verses 16-19 alludes to the following story from the *Jingjou jih*: "Luh Kae and Fann Yeh (398-446) were good friends. Luh Kae from the south sent a prunus branch, which was presented to Fann Yeh in Charngan with the following poem:

"I broke a branch of prunus blossom and met a courier
and sent it to my friend in Longshan.
Since the south has little to offer
I send you a branch of spring."⁴⁾

The episode which gave the name to the Mountain where the Cap was blown off is told by Taur Iuanming in his "Biography of the former chief of staff to the Jinn Generalissimo for Subduing the West, His Excellency Menq": "[Meng] Chia's manner was affable and correct. [Huan] Wen (312-373, leader of one of the most powerful families of his period) greatly esteemed him. On the ninth day of the ninth month Wen made an excursion to Lung-shan. His aides and assistant officials were all in the company, and his four younger brothers and two sons-in-law were present. On this occasion his subordinates were all in military dress. There was a wind which blew Chia's hat to the ground. Wen gave a look to his staff and his guests to say nothing, so that he might observe how he would behave. Chia at first did not notice,

²⁾ *Juang Tzzy*, *Yihwen yinnshugoan* photolithographic reprint of a Tarn manuscript edition of the *Nanhwa jenjing*, *jiuann* 9.1b-2a.

³⁾ *Shanguu shyji juh*, *SBBY* ed. 8.6b.

⁴⁾ Quoted from Denq Goangming, *op. cit.*

but after some while he went to relieve himself. Wen then ordered the hat to be picked up and returned to him. The Regulator in the Commandery of Justice, Sun Sheng of T'ai-yüan, who was Counsellor-aide, was present at the time. Wen called for paper and brush and requested him to satirize Chia. When it was completed, he showed what he had written to Wen. Wen put it on Chia's seat. When Chia returned and found that he had been satirized, he asked for a brush and composed a reply, completing it in a moment. The diction was superlative; the whole company admired it."⁵)

"The Terrace where the Falcon was summoned" (verse 21) is described in the *Shoeijing juh*: "East of the city of Shiangyang . . . in the Mean River, there is an islet which is called The Fisherman's Bridge . . . South of the river there is a terrace which is called The Terrace where the Light Rises. It was built by Liou Beau, at the time when he governed Shiangyang. Beau was fond of falcons. Once he climbed this terrace and sang the tune "The wild falcon comes".⁶)

Verse 22 alludes to Pan Yueh of Jinn, a magistrate of Heryang who is said to have had peach trees and plum trees planted over the entire district. Yeu Shinn's (512-580) "Prose-poem to the Spring" contains the following line: "The whole district of Heryang is filled with flowers".⁷)

Poem III

In the year *wuh-shen* (1188) the Official Bulletin suddenly reported that I had retired on the ground of illness. In consequence I composed this poem. (1188)

1. Throughout my life
2. I have laughed at all
3. childish quarrels in the world of men.
4. Moreover, this grey-head is feeble,
5. in the end I shall have to go forward alone;
6. the blue clouds are content:
7. they are said to live forever.
8. I shook my robe and cap,
9. feeling sad that though in good shape
10. they were found fit to be hung, in that year, by the Shern Wu gate.
11. All is like a dream!
12. I wonder: how many times will I yet hear
13. the cock at dawn, the evening bell?

⁵) *Taur Jinqjye jyi*, SBBY ed. 6.5a. Translated by A. R. Davis, "Double Ninth Festival in Chinese Poetry", in Chow Tse-tsung (ed.) *Wen-Lin, Studies in the Chinese Humanities*, Madison, Milwaukee and London, 1968, page 49.

⁶) (*Wangshyh herjiaw*) *Shoeijing juh*, SBBY ed. 28.9a.

⁷) *Yeu Tzyyshan jyi*, SBBY ed. 1.26b.

14. This heart never harboured love or hatred,
15. how much less now, when for years I have carried the jar to water my garden!
16. But, feeling the cold I watch the shadows,
17. I worry and grieve over past events;
18. diligently I turn towards Buddha,
19. wishing to ask about previous causes.
20. Yet I fear that even the green mountain
21. shall bar my road,
22. and stop me from enjoying my present life of leisure.
23. My friends in the mountain,
24. try, chant loudly the song of Chuu,
25. to summon my soul a second time!

The poet had been forced to retire in the 8th year of the *Chwen-shi* reign (1181). Seven years later the Official Bulletin suddenly announced that Shin Chihjyi had retired from office on the grounds of illness. In this poem the poet satirizes, in a melancholy and yet humorous vein, the slow and erratic wheels of bureaucracy.

The "childish quarrels" of verse 3 echo the opening lines of the poem "Listening to Master Yiing playing the zither" by Harn Yuh (768-824): *Ni ni erl neu yeu / en yuann shiang eel ruu*, "Shrill, like the voice of children / quarelling together: you! you! you!"¹⁾

Verses 8-10 allude to the story of the learned scholar Taur Horngjiing, who "in the tenth year of the *Yeong-ming* reign (492) took off his court dress and hung it by the Shern Wu gate [of the palace], and sent a request to the emperor to be relieved of his emoluments as an official. The emperor granted his request."²⁾

In verse 15 the poet refers to the following story, as told in the *Juang Tzyy*:

"Tzyygonq had travelled south to Chuu and was returning to Jinn. When he passed [a place] north of the Hann river he saw a man who was about to attend to his vegetable garden. He had dug his channels, gone to the well, and was now carrying a jar of water in his arms which he poured over his vegetables. He worked extremely hard but did not accomplish great results. Tzyygonq said to him: 'There is a contrivance which in a single day can water a hundred plots of land. With a minimum of effort you could gain very great results. Would you not like [to have such a contrivance]? The gardener looked up at him and said: 'How does it work?'. Tzyygonq replied: 'It is a lever of wood, which is heavy behind and light in front. It raises the water as efficiently as when you draw it by hand and as quickly as the bubbles gush forth from a boiling cauldron. It is called a well-sweep'. The gardener flushed with anger, then laughed and said: 'I have heard this from my teacher: where there are ingenious contrivances, there are bound to be ingenious doings; where there are

¹⁾ Harn Yuh, "Ting Yiingshy tarn chyn", *Changli Shiansheng jyi*, SBBY ed. 5.12a-13a.

²⁾ Taur Horngjiing's biography in the *Nanshy*, *Liehjuann* 66.9a-13b.

ingenious doings, there is bound to be an ingenious mind. When there is an ingenious mind in the breast, plain simplicity is a fault. When plain simplicity is at fault, one's spiritual life becomes unsettled. An unsettled spiritual life cannot harbour the Daw. It is not that I do not know [of this contrivance], but that I should be ashamed to use it."³)

Verse 22 contains a verbatim quotation of a line in a poem which the Tarnng poet Niou Sengru (779–847) once sent to his friend Liou Yeushyi (772–842): *Shiou luenn shyh shanq sheng chern shyh / chiee dow tzuen chyan shiann tzay shen*, “Do not discuss the vicissitudes of the world / enjoy instead your present life before the cup”.⁴)

Poem IV

Chyisy was formerly called Chyishy (The Marvellous Lion) and Chyishy (The Chess Master), but these epithets are both mistaken. I have checked this in the work of Shyun Ching, who states that Suenshwu Aur was a commoner of Chyisy and that Chyisy belonged to the commandery of Yihyang. This place formerly belonged to the commandery of Yihyang. Although the Yihyang and the Chyisy of the past are found under different names in maps and registers, it is clear that they belong together. When the bridge, which had fallen in ruins, was rebuilt, the elders asked me to compose a poem [commemorating the event]. I wrote this poem to the tune of *Chinnyuan chuen* in order to verify it. (1192)

1. There is a fine lady—
2. pendants of jade and precious gems—
3. I saw her in my dreams!
4. I ask: does the setting sun still shine
5. on the old village of fishermen and woodcutters?
6. Might the long bridge yet remember
7. the Chyisy of past and present?
8. All nature changes in endless ways,
9. my spirit roams a make-believe world:
10. in spring I chant with the monkeys, in autumn I fly with the crane!
11. Surprised I smile:
12. there, on the bright waves is suddenly seen
13. the rainbow, a thousand fathoms!
14. Awake, I look westward toward the cliffy hills.
15. Again! Above, the green maples, below, the stream!

³) *Juang Tzyy*, *Yihwen yinnshugoan* photolithographic reprint of a Tarnng manuscript edition of the *Nanhwa jenjing*, *jiuann* 5.8b.

⁴) Quoted from Denq Goangming, *op. cit.*

16. Wait! The quiet hill presents
17. cold springs and autumn chrysanthemum;
18. the mid-stream carries down
19. cassia oars and orchid banners.
20. Long have they sighed over the affairs of the world,
21. these grey temples of a hundred years.
22. To whom should I turn if not to them?
23. Long I lean on the railing.
24. Indeed, no end to my sadness!
25. Don't inscribe these drunken lines!

The opening lines of the poem allude to a song in the *Shyjing*, *The Book of Songs*:

"There was a girl with us in the carriage
Whose face was like the mallow-flower.
As we swept along,
Oh, at her belt the bright girdle-gems!
The fair eldest Chiang
Was fair and fine indeed!

There was a girl with us in the same carriage-line
Whose face was like the mallow blossom.
As we swept along,
How those girdle-stones jingled!
That lovely eldest Chiang,
All that was told of her is true."¹⁾

Verses 4–7 present difficulties for the translator. The strict parallelism makes it necessary to interpret *sheir* in verse 6 as an adverbial form.

Verse 10 echoes a line in the writings of Harn Yuh (768–824): *Chuen yeu yuan yn shi / chiou heh yeu fei*, "In spring I chant with the monkeys / in autumn I fly with the crane".²⁾

Verses 16–17 evoke the memory of a poem by Su Dongpo (1036–1101):

"I smile at the simple ways of the people of Wu:
they love to build ancestral halls and grow bamboo at their side.
They even let the Dragon King partake of their offerings:
a drink from the cool spring and autumn chrysanthemum."³⁾

¹⁾ Ode 83. *Maushy*, SBBY ed. 4.12a–b. Translated by Arthur Waley, *The Book of Songs*, New York 1960.

²⁾ Harn Yuh, "Luo chyr miaw bei", *Changli shiansheng jyi*, SBBY ed. 31.7a.

³⁾ Su Dongpo, "Shu Lin Bu shy how", *Dongpo jyi*, SBBY ed. 15.3b.

“Cassia oars and orchid banners” (verse 19) remind the reader of two lines in *Jeouge, The Nine Songs*: “My paddles of sweet flag, my banners are of orchid”, and, “My oars of cassia-wood, my steering-plank of magnolia”.⁴⁾

Verse 22 contains a metrically perfect paraphrase of a sentence in Fann Jonq-ian’s (989–1052) famous essay on the Yuehyang Terrace: *Uei sy ren wu sheir yeu guei?*⁵⁾

Poem V

Reply to Yu Shwuliang (1192)

1. I’ll try to judge you!
2. What are you really like?
3. Ah, Master Jade Stream, him you resemble!
4. I remember: the plum trees began to blossom:
5. we rode the clouds and spoke together;
6. when the prunus had opened its flowers,
7. we faced the moon and longed for each other.
8. With greying hair you return,
9. I watch afar by the painted bridge:
10. autumn river, wide sky, the lone goose flies.
11. Chanting together,
12. see, the pendant moves—the shining moon,
13. the dress is gathered—the blue rainbow!
14. The ministers of lofty moral,
15. yes, here they ploughed the hills and fished the stream!
16. The west wind has carried off
17. the sounds of village pipes and altar drums;
18. the green mountain still keeps
19. its pine umbrellas and cloud banners.
20. Grieving over the past your sorrow grew heavy,
21. longing for your friend, as the sun set,
22. your inspiration returned from beyond the skies!
23. Your latest poem is fine,
24. like the chilly song of Chuu,
25. each word worth inscribing!

The real name of Master Jade Stream was Lu Torng. According to his biography in the *Shin Tarnqshu* “Lu Torng lived in the Eastern Capital. Harn Yuh (768–

⁴⁾ *Chuutsyr, Jeouge, Shiang Jiun, SBBY* ed. 2.6b and 2.7a. Translated by Arthur Waley, *The Nine Songs*, page 29.

⁵⁾ Fann Jonqian, “Yuehyanglou jih”, *Fann Wenjenq gong jyi, Syhbuh tsongkan* ed. 7.4a.

824), who served as magistrate in Hernan, loved his poetry and treated him with great respect. Lu Torng styled himself "Master Jade Stream". He once wrote a poem entitled "The Eclipse of the Moon", in which he satirized the rebel party of the *Yuan-her* period. Harn Yuh praised his craftsmanship [as a poet]."¹⁾

In verse 4 the poet alludes to the opening lines of a poem by Harn Yuh (768–824): "When the plum blossom began to open you fell ill / when I went to see you the flowers were in full bloom".²⁾

In the following line the poet alludes to another poem by Harn Yuh, entitled "Plum blossom":

"Who has cut up the thousand drifts of snow on the ground
to make these flowers which fill the sky?
Before the red rays of the sun have withdrawn,
the bright moon enters and adds its light to the scene.
Last night I brought Jang Cheh to Lu Torng's place,
we rode the clouds and arrived together at the home of the Jade Emperor."³⁾

In another poem dedicated to his friend Lu Torng, Harn Yuh writes:

"Master Jade Stream lives in Luohyang
a couple of rooms in a shabby cottage.

...

I brought some mutton and wine, though I did not intend to stay.
But then the moon shone on the peaches and the plums.
The Master had in mind to keep me for supper:
he sent his servant, Long Beard, to fetch a pair of carp."⁴⁾

In the last two verses of the first stanza we find two allusions to the *Chuutsyr*: "Round my neck moon-bright jewels, and a precious jade at my girdle"⁵⁾ and, "Coat of blue cloud, skirt of white rainbow".⁶⁾

Verse 19 also contains an echo of a line in *The Nine Songs*: "Riding on the whirlwind he carried a banner of cloud".⁷⁾

For verse 22 Denq Goangming (*op. cit.*) refers to the following passage from the Song work *Jiunnger yeatarn*, as quoted in the *Shyhuah tzoongguei*: "Liou Yeujau (the second son of Emperor Wen [424–452] of the Liou-Song period), whose *tzyh*

¹⁾ *Shin Tarnghu*, 176.8b.

²⁾ Harn Yuh, "Harnshyryh chu you" ("Excursion on the day of the Cold Food Festival"), *Changli shiansheng jyi*, SBBY ed. 3.13b.

³⁾ Harn Yuh, "Liuhua shy", *Changli shiansheng jyi*, SBBY ed. 5.2a–b.

⁴⁾ Harn Yuh, "Jih Lu Torng", *Changli shiansheng jyi*, SBBY ed. 5.3a–4b.

⁵⁾ *Chuutsyr*, *Jeoujang*, *Shih jiang*, SBBY ed. 4.7b–8a. Translated by David Hawkes, *op. cit.*, page 63.

⁶⁾ *Chuutsyr*, *Jeouge*, *Dong Jiun*, SBBY ed. 2.17a–b. Translated by Arthur Waley, *The Nine Songs*, page 45.

⁷⁾ *Chuutsyr*, *Jeouge*, *Shao Syming*, SBBY ed. 2.15a. Translated by Arthur Waley, *The Nine Songs*, page 41.

was Shiouming, was a native of Wuhjou. In his youth he studied under Lin Kuan. He laboured very hard with his poetry, fearing neither wind nor snow. In one of his poems he writes: 'In the depths of the night I grasped a line / my heart returned from beyond the skies!'"

Poem VI

Reply to Yang Shyhcharng (1192)

1. Drunk I chant a mad song!
2. You have written a new poem,
3. I follow your tune and reply!
4. When fragrance moves
5. I grasp the truth among the prunus;
6. when quietness reigns
7. I seek my thoughts in the snow.
8. By the Red Bird Bridge,
9. what man could speak
10. of wild flowers, the setting sun and the flight of swallows in spring?
11. Ask no more!
12. But how, with no rain driven from the sky
13. can the rainbow appear?
14. The altar of poetry, a thousand fathoms of cliffy hills!
15. Again! The brush is like a mountain, the brook serves as ink!
16. See, your talent does not count
17. Tsaur Jyr and Liou Jen as worthy opponents;
18. your lyrics and elegies are fit to receive
19. Chiu Yuan's and Song Yuh's flags of surrender!
20. Who remembers that [Symaa] Shiangru,
21. so proud in his youth,
22. swore to return in a chariot drawn by a team of four horses?
23. On the road to Charngan,
24. say, on which of the thousand pillars of the rainbow arch
25. did you sign your oath?

My translation of verses 4-7 is tentative. "The man by the Red Bird Bridge" (verses 8-9) refers to Liou Yeushyi (772-842) and his poem *U-i shianq*, "The Black Dress Lane":

"Wild flowers bloom by The Red Bird Bridge,
the rays of the evening sun enter The Black Dress Lane.
The swallows in front of the residences of the nobles of the past
now fly into the homes of the common people."¹⁾

¹⁾ *Liou Binkah jyi*, SBBY ed. 24.4a.

The last two verses of the first stanza allude to four lines in Duh Muh's (803–852) "Prose-poem on the A-fang Palace", in which the poet gives an exquisite description of the long bridge stretching from the palace across the River Wey to Shiangyang:

"Without the clouds no dragon can appear—
the long bridge rests on the waves!
Without the clearing of the rain no rainbow could be born—
the double arch spans the sky!"²⁾

In verses 17 and 19 the poet refers to Tsaur Jyr (192–232) and Liou Jen (?–217), two of the greatest poets of the *Jiann-an* period (196–219), and to Chiu Yuan and Sonq Yuh, the great masters of elegiac poetry.

The anecdote concerning the bold Symaa Shiangru (?–117 B.C.) is taken from the work *Cherngdu jih*, "Account of Cherngdu": "When Symaa Shiangru first went west he passed the Sheng Shian Chyau ("The Bridge of the Immortal Ascending to Heaven"). On one of its pillars he inscribed the following oath: 'If I do not ride in a tall chariot drawn by a team of four horses, I shall not again cross this bridge!'"³⁾ A slightly different version of this anecdote is found in the *Hwayang gwo jyh*.⁴⁾

Poem VII

Selecting a site for my cottage on my return to Chyisy (1194)

1. The river flows westward,
2. a thousand fathoms of bright rainbow,
3. ten *li* of kingfisher-blue screen!
4. What joy! A year gone by, The Thatched Cottage
5. again receives Duh Lao;
6. the fine scenery of The Winding Stream
7. does not deceive Iuanming.
8. The old crane flies high,
9. resting on his branch
10. he laughs at the snail who crawls with his house on his back!
11. My plan is made:
12. here, in the finest of places
13. I shall build a thatched pavilion!

14. Staggering, the spirit of the blue mountains,
15. as if they made themselves beautiful for my return!

²⁾ Duh Muh, "A-fang gong fuh", *Farnchuan wenjyi*, *Syhbuh tsongkan* ed. 1.1a.

³⁾ Quoted from Denq Goangming, *op. cit.*, page 244.

⁴⁾ The *Baebuh tsongshu jyicherng* edition of the *Harn Hae*, 3.10a.

16. They know how to make the flowers and the birds
17. sing before me and dance behind me;
18. They also hurry the clouds and the rain,
19. sending them off at night, meeting them at dawn.
20. My friends, Saint of Wine and Hero of Poetry
21. may lack a powerful patron,
22. but from now on I shall give you my fullest support!
23. By the clear brook,
24. mocked by the spirit of the mountain,
25. this grey-head returns to plough.

In the first stanza the poet recalls the fates of Duh Fuu (712–770), who was forced to retire from an active life and take refuge in his Thatched Cottage in Cherngdu, and of Taur Iuanming (365–427), who of his own free will exchanged the burden of an official for the quiet life close to nature.

Poem VIII

Written at the Chyi Lodge on Mount Ling. At the time the lodge by Lake Yean had not yet been completed. (1196)

1. The massive peaks gallop westward,
2. ten thousand horses pull them back:
3. the mountain hosts strive toward the east!
4. There, the startled rapids rush straight down:
5. dancing pearls, splashing and bouncing;
6. the small bridge cuts across:
7. a waxing moon drawing its bow!
8. Old age befits me to retire,
9. but Heaven has given me many tasks:
10. to watch over a hundred thousand growing pines!
11. My hut is small,
12. right here, beyond the shadows of dragons and snakes,
13. amidst the voices of wind and rain.
14. They compete with each other in showing their faces.
15. See, the cool air has brought forth a number of peaks!
16. They resemble the young nobles of the Shieh family,
17. their sombre costumes in full array;
18. the court of Symaa Shiangru:
19. chariots and riders in stately procession!
20. Among them I find

21. heroic depth and elegant strength
22. matching the literary style of the Grand Historian!
23. On the new dyke road,
24. say, when shall my cottage by lake Yean
25. be wrapped in mist and rain?

The poet's residence by lake Day was destroyed by a fire in 1196, when he moved to the nearby Chyanshan district in the province of Jiangshi.

In verses 9–12 the poet alludes to a poem by Su Dongpo (1036–1101):

“In the days of my youth,
I planted pines all over the Eastern Ridge.
...
I have not seen them for ten or more years,
I imagine they have grown into dragons and serpents”¹⁾

In another poem Su Dongpo likens old pines to climbing dragons and snakes, and strange stone formations to resting buffaloes and sheep.²⁾

In the second stanza (verse 15) the poet alludes to the following episode which is told in the *Shyhsuo shinyeu*:

“Wang Tsyi-you served as Cavalry Adjutant under Hwan Uen. One day Hwan said to Wang: ‘You have served a long time in my office, we must get to know one another!’ At first Wang did not reply, but looked straight up into the sky, supporting his cheek with his hand. [He then said:] ‘The western hills are coming on a visit, bringing the cool air with them.’”³⁾

In verses 16–17 the poet refers to the family of Shieh An of the Eastern Jinn, all male members of which wore black clothes. The lane in which their residence was situated was therefore called The Black Dress Lane.

The allusions in verses 18–19 are based on Symaa Shiangru's biography in the *Shyji*, *The Records of the Grand Historian*.⁴⁾

Verses 21–22 contain an allusion to a passage in Liou Tzongyuan's (773–819) biography in the *Shin Tarnghshu*: “In his youth Liou Tzongyuan had his heart set on a good career, which he felt was open to him. But when he was discharged from office, he was not shaken. But his talent was indeed great and he gained fame in his time. In his appraisal of Liou Tzongyuan's writings Harn Yuh said: ‘Its heroic depth and elegant strength may well be compared to the writings of Symaa Tzyi-charng (Symaa Chian), Tsuei In and Tsay Iong!’”⁵⁾

¹⁾ Su Dongpo, “Shih tzuoh jonq song shy” (“A poem about the planting of pines, written in jest”), *Dongpo jyi*, SBBY ed. 11.8b–9a.

²⁾ Su Dongpo, “You Ling In gaufeng tas” (“Excursion to the pagoda on the high peak of Ling In”), *Dongpo jyi*, SBBY ed. 6.5a–b.

³⁾ *Shyhsuo shinyeu*, SBBY ed., *jiuann shiah jy shanq*, 40.a–b.

⁴⁾ *Shyji* 117.2a.

⁵⁾ *Shin Tarnghshu* 168 (*Liehjuann* 93), 12a.

Poem IX

Determined to stop drinking I warn the wine cup to stay away. (1196)

1. Wine cup, come here!
2. This morning the old man
3. has taken a check on his health!
4. Indeed, for a great many years I have cherished my thirst:
5. my throat is like a scorched pan!
6. Today I like to sleep:
7. my snoring is like rumbling thunder!
8. You say: 'Liou Ling,
9. a sage of all times,
10. didn't mind being buried wherever he fell in his stupor!'
11. Shall this be my fate in the end?
12. I sign: for your very best friend
13. you show a remarkable lack of affection!
14. What's more, you rely on singing and dancing as your go-betweens,
15. I guess that you plan to poison us mortal men!
16. Moreover, all hatred, whether great or small,
17. is born out of that which we love;
18. all things, whether fair or foul,
19. create misfortune when overdone!
20. Hear now my pact:
21. Don't stay, off you go!
22. I still have the power to slay you and lay your corpse in the market!
23. The cup bowed twice,
24. and said: 'I can take a hint—
25. but I come the moment you call me!'

In the first stanza the poet refers to Liou Ling, of whom the work *Mingshyh juann*, ("Lives of Eminent Men"), has the following to say: "Liou Ling, whose style was Borluen, was a native of the Pey commandery. He lived a reckless and disorderly life and considered the universe too confined a space. He often rode about in a small cart, carrying a jug of wine in his hands. He ordered a servant to follow behind carrying a spade, and instructed him in these words: 'Should I drop dead, just dig a hole in the ground and bury me!'"¹⁾

The poet's threat to the wine cup was inspired by the following passage in the *Luenyeu*: "Gongbor Liau slandered Tzyyluh before Jihshuen. Tzyyfwu Jiingbor informed the Master of this, saying: 'Our master is decidedly being led astray by Gongbor Liau. But I still have the power to have his corpse laid out in the market and at court!'"²⁾

¹⁾ Quoted in the commentary on the *Shyhehuo shinyeu*, SBBY ed., *jiuann shang jy shiah* 23.a.

²⁾ *Luenyeu jenqyih*, SBBY ed. 17.20b.

Poem X

My friends from the city carted wine into the mountain. I could not use my abstinence from wine as an excuse, whereupon I broke my pledge and got drunk on this one occasion. (1196)

1. Cup, do you know?
2. The marquise of the Wine Spring has been abolished!
3. The wine bag has asked permission to retire to bury its bones!
4. Again, when Gau Yang, the drunkard, paid his respects,
5. a pointblank refusal was all he got!
6. When Duh Kang, the brewer, divined his career,
7. he was told to give up his present trade!
8. I carefully count, in my past,
9. unbearable resentments:
10. months and years have been buried with the yeast and the dregs!
11. But what can I do? Your poem is so fine,
12. it seems to carry the jug and encourage me
13. to buy wine!

14. You say, Sirs, that my ailment surely has a go-between,
15. but that I blindly guess that the carved bow on the wall is a snake!
16. Remember: Prefect Taur, in his drunken slumber,
17. in the end achieved complete happiness;
18. Master Chiu, who alone stayed sober,
19. could not avoid a heavy disaster!
20. I want to listen to your words,
21. but I am ashamed that I am not the brave
22. Symaa Ruey who understood to turn the cup upside down!
23. Let's laugh it off!
24. Lend me this one night to drink,
25. for the sake of my old friends!

According to the treatise on geography in the *Hannshu*, the commandery of Jeouchyuan, The Wine Spring, was established in the first year of the *Tay-chu* reign (104 B.C.). Yan Shyguu's commentary on this *Hannshu* passage says: "Tradition has it that below the city wall lay The Golden Spring; its water tasted like wine."¹)

Denq Goangming notes that Shin Chihjyi here inverts a theme used by Duh Fuu in his famous poem entitled "Song of the Eight Immortals of the Wine Cup": "The Prince of Ruuyang had his three gallons before going to Court; yet a passing

¹) *Hannshu*, *Dihlii jyh*, 28 *shiah*.

brewer's cart makes his mouth water. And his heart longs for a transfer as Prince of Wine Spring."²)

The story of "Gau Yang, the drunkard" (verse 4) is told in the biography of Lih Sheng in the *Shyyjih*. Lih Sheng was a one-time friend of Liou Bang, the Hann emperor, and a native of Gau Yang. When Liou Bang once stayed overnight in Gau Yang, Lih Sheng went to the gate of his camp to pay him a visit. "A messenger came out and conveyed the emperor's refusal to receive him, saying: 'Pey Gong respectfully begs to be excused. Now that he governs the realm he has no time to receive scholars.' Lih Sheng stared at the messenger, laid his hand on his sword and shouted: 'Get back in there and tell Pey Gong that I am no scholar, but his drinking friend from Gau Yang!'"³)

The meaning of the expression *jijiow* ("spice mortar") which is found in verse 5, is explained by an anecdote in the *Shyhshuo shinyeu*: "When emperor Wu of Wey, accompanied by Yang Shiou, once passed under the memorial stone of Tsa Er, they found the following inscription on the back of the stone: *Hwangjiuann yowfuh waysuen jijiow*, 'Yellow silk, young wife, daughter's child, spice mortar'. Emperor Wu of Wey asked Yang Shiou: 'Do you get it?' Yang replied: 'Yes!' The emperor said: 'Don't tell me, let me think it over!' When they had travelled thirty *li* the emperor said: 'I have got it!' He then made Yang Shiou account for his solution [of the riddle]. Yang Shiou said: '*Hwangjiuann* ("yellow silk") is *sehsy* ("coloured silk"). If you put the characters for *seh* ("colour") and *sy* ("silk") together, they make up the character *jyue* ("absolutely"); *yowfuh* ("young wife") means *shawneu* ("young woman"); *shaw* ("young") and *neu* ("woman") make up the character *miaw* ("exquisite"); *waysuen* ("daughter's child") means *neutzzy* ("daughter's child"); *neu* and *tzyy* together make up the character *hao* ("good"); a spice mortar (*jijiow*) (*show shin* =) receives bitter herbs. The characters *show* ("receive") and *shin* ("bitter") make up the character *tsyr* ("expression"). The inscription therefore means *jyue miaw hao tsyr*, "absolutely exquisite and excellent words".⁴)

Tradition has it that Duh Kang, a man of antiquity, created wine. Emperor Wu of Wey once sang his praises in a song: "What shall serve to dispel our sorrow? Only [the brew of] Duh Kang will do!"⁵)

The story underlying the allusion in verse 15 is told by Ing Shaw in his *Fengswu tongyih*: "When my grandfather served as magistrate in Jyi he paid a visit to Duh Shiuan, the assistant magistrate, on the day of the summer solstice, and invited him home for a drink. At that time a red crossbow was hanging on the northern wall of the room, and its shape, which resembled that of a snake, was reflected in the wine cups. Duh Shiuan was afraid and disliked it intensely but dared not refuse

²) Translated by William Hung, in *Tu Fu, China's Greatest Poet*, Cambridge 1952, page 51.

³) *Shyyjih*, Lih Shyrchi juann, 97.12a.

⁴) *Shyhshuo shinyeu*, SBBY ed., *jiuann jong jy shiah*, 36a.

⁵) Tsa Tsau, "Doange shyng" ("A short song"), in Ding Fwubao, *Chyuan Hann San Gwo Jinn Nanbeeichaur shy*, *Jonghwa shujyu* 1959, page 117.

the wine. On that same day his chest and stomach began to ache. He kept a very strict diet and became very thin. He tried all kinds of remedies, but none helped. Some time later Chern, my grandfather, went to his house on official business and at the same time went to visit the patient to inquire about his illness. Duh Shiuan replied: 'I was frightened by the snake. It has crawled into my stomach!' My grandfather returned home to conduct his official business. He thought about this a long while, until he turned his head and saw the crossbow on the wall. He knew that this must be it! He then ordered a subordinate to take some constables and go and fetch Duh Shiuan in a hand carriage and bring him to the room where they had taken wine together. When the wine was served "the snake" was reflected in the cups as before. My grandfather then said to Duh Shiuan: 'It is only the reflection of that crossbow on the wall, there is nothing strange about it!' Duh Shiuan then understood and was greatly relieved. From that moment his illness was cured."⁶)

Verses 16–19 exhibit an instance of exquisite parallelism. But for this parallelism, verse 19 might be translated as "could not avoid the misery of drowning".

Of Symaa Ruey, the first emperor of Jinn, who was very fond of wine, the work *Jinn jih*, "Records of Jinn", tells the following story: "When Symaa Ruey was about to cross the river [on a campaign] Wang Dao strongly remonstrated with him about his weakness for wine. The emperor then ordered his entourage to bring a beaker of wine. Having emptied it, he turned the beaker upside down. From that moment he never again drank wine."⁷)

In the last two verses of the poem Shin Chihji alludes to a story told of a certain Biing Yuan, who in his youth had been very fond of drinking. When he was about to leave his post to take up a new appointment his friends made a presentation of rice and meat, knowing that he had given up drinking. "Biing Yuan then said: 'I was originally able to drink, but I gave it up since it gave rise to heedless thoughts and hindered me from doing my work. Now that we are to take farewell of one another for a long time, and seeing your presents of food, I shall drink just this once!' So he sat down to drink with his friends. And though the party lasted the whole day he did not get drunk."⁸)

Poem XI

Congratulating Senior Board Secretary Jaw Mawjia on the occasion of his appointment to the Imperial Library as a result of his having organized the distribution of relief grain in the countryside. (1199)

1. Both cyclical signs indicate his high age,
2. but how many days had he seen,

⁶) *Fengwu tongyih*, SBBY ed. 9.1a–b.

⁷) Quoted from the commentary on the *Shyehshuo shinyeu*, SBBY ed, *jong jy shang*, 32a.

⁸) From the *Biing Yuan byejuann*, as quoted in the commentary on the *San Gwo jyh* 11.20b.

3. the old man of Jianq shiann?
 4. See, the tall body, a handsome sight:
 5. his bearing like a crane's;
 6. the square chin with its bristly beard:
 7. his spirit like a tiger's!
 8. His prose outshines [the writings of Symaa Charng-]ching and [Yang Tzyy-]yun,
 9. his poetry rises above that of Baw [Mingyeuan] and Shieh [Lingyunn]!
 10. His strong brush gallops forth outdoing that of Wang Shijy!
 11. And for the rest,
 12. what joy! To wake from a dream of the capital of the immortals
 13. and find that the names of the golden towers remain!
-
14. The old men in front of your gate are happy.
 15. In the Huann Kwei Ger the words of the recent edict of praise are repeated.
 16. I remember: in those years, the commander's tent
 17. had to follow the sun and the moon;
 18. but now, with sword and boots
 19. you shall soon be allowed to visit the stars!
 20. Folk say that to men of hidden virtue
 21. Heaven grants such a long life
 22. that they may see seven generations of grandsons wear the insignia of sable tail and cicada feathers!
 23. In your home,
 24. how many branches of the Danguay,
 25. how many Lingchuen trees?

The first three lines of this poem allude to the following story in the *Tzuoojuann*:

"In the third month, on the day *goei-wey*, the marchioness Daw of Jinn gave a party for the men who had worked on the walling of Chii. Among the men from the district of Jianq there was an old man who had no sons and who went forward to the feast. Someone wondered over his age and would have him tell how old he was. He replied: 'I am just a humble man and do not know how to reckon the years. The year I was born began on a *jea-tzyy* day, the first day of the moon. Since then there have been 445 days with the cyclical signs *jea-tzyy* and one third has passed of the present cycle.' An officer [present at the feast] hurried to the court to ask about this. The music-master Kuanq said: 'It was the year when Shwujonq Hueybor of Luu had a meeting with Shih Cherng Tzyy at Cherng Kuang. In that year the Dyi barbarians attacked Luu, when Shwusuen Juangshwu defeated them at Shyan. He captured their giants Chyauru, Hoei and Baw and named his sons after them. The old man is 73 years old!' The historiographer Jaw said: 'In the cyclical character *hay* the character for *ell* ("two") serves as the head, and the body is made up of [three] *liow* ("six") characters. Place the "two" below, alongside the "sixes" of

the body and you will get the number of days [that the old man has lived]. 'Shyh Wenbor said: 'Then they amount to 26.660 days!'

Jaw Menq questioned the great officer in charge of [the old man's] district and found that it fell within his own jurisdiction. He called the old man forward and apologized to him, saying: 'Lacking in talent, occupied with the great affairs of our ruler and burdened with many anxieties of the state of Jinn, I have not been able to employ you [as you should be employed], but have for too long kept you working with earth and plaster. This is my fault, for which I apologize.' Thereupon he employed the old man as an officer and wanted to have him assist in the government. The old man declined on account of his high age. He was then given some land and made the keeper of the marquis's wardrobe. He was also made master of the district of Jianq."¹⁾

In verses 8-10 the poet compares the literary achievements of his friend to those of Symaa Shiangru (?-117 B.C.), Yang Shyong (53 B.C.-A.D. 18), Baw Jaw (415-470) and Shieh Lingyunn (385-433), and his calligraphy to that of Wang Shijy (303-379).

My translation of the last two lines of the first stanza is tentative.

Denq Goangming suggests that "Huann Kwei Ger" (verse 15) might name one of the halls in Jaw Mawjia's residence.

I fail to grasp the meaning of verses 16-17. In the following two lines the poet refers to the prerogative of entering the Imperial Palace with boots and sword, which in the Hann period was awarded men of high distinction.

Verse 22 contains an allusion to the second of "Eight Poems on History" by Tzuoo Sy (250-305?): "[The descendants of] Jin [Mihdyi] and Jang [Tang] relied on their meritorious service / for seven generations they wore the sable insignia of a high Hann official".²⁾

Jin Mihdyi's biography in the *Hannshu* says: "How splendid indeed! Seven generations [of Jin Mihdyi's family] held the office of Censor!"³⁾

The last two lines of the poem contain an allusion to a poem which Ferng Daw, a scholar-official of the Five Dynasties period, dedicated to Dow Yi, who together with his four younger brothers succeeded in passing the state examinations. The poem contains the following lines: "When the Lingchuen tree (sc. your father) has reached a high age / the five cinnamon trees spread their fragrance".⁴⁾

¹⁾ *Tzuoojuann*, duke Shiang, 30.1.

²⁾ Tzuoo Sy, "Yeong shy shy", in Ding Fwubao, *Chyuan Hann San Gwo Jinn Nanbeeichaur shy*, page 385.

³⁾ *Hannshu* 68.27a.

⁴⁾ Quoted from Morohashi, *Dai kanwa jiten* 12/42532/251.

Poem XII

Reply to Prefect Wu Tzyysyh (1196–1200)

1. When I see you coming,
2. I suddenly feel how beautiful they are,
3. the stream and the hills near my cottage!
4. Alas, throughout my life,
5. alienation has been my lot!
6. But now the friendship between you and me
7. is stronger than that between Chern Jonq and Lei Yih!
8. I scratch my head, at a loss what to do,
9. I long for you and search in vain:
10. to gain a poem I thirstily look toward the prunus!
11. Do you know?
12. Happy, when the clear breeze [of your poetry] blows into my hand,
13. I read it a thousand times each day!

14. I must rid you of the dust of the road!
15. Folk think it odd that my wooden gate has not opened until today.
16. Before, I would rather the wind
17. shouted to clear the way through the pines,
18. than I would allow anyone
19. to trample and crush the green moss in my yard!
20. To think that my shallow learning
21. has made you labour your horse and chariot!
22. Wait, I shall order green grass [for your horse] and white rice [for your groom]!
23. But, you are not me!
24. Adopt the spirit of merit and fame,
25. don't wander to and fro, like me!

Verse 5 alludes to a passage in the *Juang Tzyy*: "If we regard things from the standpoint of their differences, even liver and gall are as far away from one another as the states of Chuu and Yueh. But if we regard things from the point of view of their identity, then all things are one."¹⁾

The story of the intimate friendship between Chern Jonq and Lei Yih is told in Dwu Shyng's biography in the *How Hannshu*.²⁾

¹⁾ *Juang Tzyy, Der Chong Fwu, Yihwen yinnshugoan* photolithographic reprint of a Tarng manuscript of the *Nanhwa jenjing, jiuan* 2.20b.

²⁾ *How Hannshu* 111.1a–2b.

Verse 8 contains an allusion to one of the songs in the *Shyjing*, *The Book of Songs*:

“Of fair girls the loveliest
Was to meet me at the corner of the Wall.
But she hides and will not show herself;
I scratch my head, pace up and down.”³⁾

The anecdote underlying the allusion in verse 10 is found in the *Shyhshuo shinyeu*:

“When emperor Wu of Wey was engaged in a campaign, the water supply was exhausted and the soldiers suffered from thirst. He then gave the following order: ‘Before us lies a great orchard of prunus trees with plenty of fruits. Their sweet and sour taste will relieve your thirst!’ When the officers and soldiers heard this their mouths watered. Thus they were enabled to reach a well in front of them.”⁴⁾

“The clear breeze”, as a metaphor for poetry, already appears in the *Shyjing*:
“Jyifuu made this ballad / gentle as a clear breeze”⁵⁾

In verse 15 we find an echo of a couplet in one of Duh Fuu’s poems: “The garden path has not yet been swept for guests / my rattan gate only today opens for you, my friend”.⁶⁾

In the magnificent parallel lines of the second stanza (verses 16–19) Shin Chihjyi alludes to a poem which the Song poet Fuu Shoei, also known as Fuu Yangher, dedicated to Bao Nuen, an extraordinary monk who is said to have lived to the age of 130 *suey* and to have returned to haunt the mortal world after his death. The poem was copied from a temple wall by Su Dongpo himself:

“The whole yard is saturated with autumn light.
the old monk leans on his stick beside the green pine.
How odd that he does not answer my loud greeting,
he stares angrily at me for having trampled and crushed the green moss!”⁷⁾

Two lines from Duh Fuu’s poem “A guest has arrived” underlie the allusion in verses 20–21: “How can my writings be good enough to startle the world / That you should stop your cart and horses by the riverside?”⁸⁾

³⁾ *Shyjing*, Ode 42. *Maushy*, SBBY ed. 2.15b–16a. Translated by Arthur Waley, *The Book of Songs*, page 33.

⁴⁾ *Shyhshuo shinyeu*, SBBY ed., *shiah jy shang*, 18b–19a.

⁵⁾ *Shyjing*, Ode 280. *Maushy*, SBBY ed. 18.17a. Translated by Arthur Waley, *The Book of Songs*, page 143.

⁶⁾ Duh Fuu, “Keh jyh” (“The guest arrives”), *Duh Gongbuh jyi*, SBBY ed. 11.6b–7a.

⁷⁾ *Dongpo jyi*, SBBY ed. 11.7b.

⁸⁾ Duh Fuu, “Yeou keh”, *Duh Gongbuh jyi*, SBBY d. 11.1b–2a. Translated by William Hung, *op. cit.*, pages 168–9.

We find another allusion to a poem by Duh Fuu in verse 22:

“Before the blossoms by the river have fallen you shall return to Chergdu,
would you care to visit the old man who waters the flowers?
For you, my friend, I shall buy plenty of wine,
plain rice for your groom and fresh grass for your horse.”⁹⁾

Poem XIII

The Brook (Date uncertain)

1. When I have wine I forget the cup,
2. when I have a brush I forget the poem,
3. how, then, could I sing of the brook?
4. See, crisswise and crosswise it jolts and turns.
5. dragons and serpents rise from the ground;
6. crashing and soaring it bursts through:
7. the snowy ribbon pours into the river!
8. Soft, soft, the eastern wind,
9. quiet, quiet, the mirrored reflections
10. move the clouds and the hills as ripples spread on the water.
11. And do you know?
12. More is to come: calamus plants gathering in the creek,
13. green bamboos climbing the slope!
14. Who trims the height of the tall pines?
15. I smile at the old farmer who comes to weed his mountain crop.
16. My plan: to follow the fishes and birds
17. and enjoy the pleasures of nature;
18. to forsake the wind and the moon,
19. getting my fill out of leisure!
20. Fragrant grass at the end of spring:
21. a beautiful woman at the close of day!
22. I wash my hair in the green waves and raise my voice in a lonely song.
23. Long I roam.
24. Say, what in the world of man can beat
25. an old man dancing!

This poem which contains few allusions is, to my mind, one of the finest in the entire collection of Shin Chihjyi's lyrical poetry. It is at the same time one of the more difficult poems and I am by no means satisfied that my rendering is correct.

In the first stanza, with its magnificent landscape description, the reader is invited to follow the dancing brook on its way to the river and the calm pool. The second stanza presents a touching apology for the follies of old age.

⁹⁾ Duh Fuu, "Ruh Chyn shyng" ("The Journey to Chyn"), *Duh Gongbuh jyi*, SBBY ed. 4.6b.

Ⅱ沁園春 帶湖新居將成 1 三徑初成，2 鶴怨猿驚，
 3 稼軒未來。4 甚雲山自許，5 平生意氣，6 衣冠人笑，7 祇死
 塵埃。8 意倦須還，9 身閒貴早，10 豈為蓴羹鱸膾哉。11 秋江
 上，12 看鷺鴦雁避，13 駭浪船回。14 東園更葺茅齋。15 好
 都把軒窗臨水開。16 要小舟行釣，17 先應種柳，18 疎籬護竹。
 19 莫礙觀梅。20 秋菊堪餐，21 春蘭可佩，22 留待先生手自栽。
 23 沉吟久，24 怕君恩未許，25 此意徘徊。

Ⅲ又 送趙景明知縣東歸再用前韻 1 佇立瀟湘，2 黃鸝
 高飛，3 望君未來。4 被東風吹墮，5 西江對語，6 急呼斗酒，
 7 旋拂征埃。8 却怪英姿，9 有如君者，10 猶欠封侯萬里哉。
 11 空贏得，12 道江南佳句，13 只有方回。14 錦帆畫舫行
 鷺。15 悵雪浪粘天江影開。16 記我行南浦，17 送君折柳，18 君
 逢驛使，19 為我攀梅。20 落帽山前，21 呼鷹臺下，22 人道花須
 滿縣栽。23 都休問，24 看雲霄高處，25 鵬翼徘徊。

Ⅳ又 戊申歲暮即忽騰報謂余以病挂冠因賦此 1 老子平
 生，2 笑盡人間，3 兒女怨恩。4 況白頭能幾，5 定應獨往，
 6 青雲得意，7 見說長存。8 抖擻衣冠，9 憐渠無恙，10 合挂
 當年神武門。11 都如夢，12 算能爭幾許，13 難曉鐘昏。
 14 此心無有親寬，15 況抱甕年來自灌園。16 但淒涼顧影，17 頻悲
 往事，18 慙慙對佛，19 欲問前因。20 却怕青山，21 也妨賢路，
 22 休謁尊前見在身。23 山中友，24 試高吟楚些，25 重與招魂。

Ⅴ又 期思舊呼奇鄉，或云基鄉，皆非也。余考之荀卿書云：孫叔敖，
 期思之鄙人也。期思屬弋陽郡。此地舊屬弋陽縣。雖古之弋陽，期思見
 之圖記者不同，然有弋陽則有期思也。橋環復成，父老請余賦，作沁園
 春以證之。1 有美人兮，2 玉佩瓊瑤，3 吾夢見之。4 問斜
 陽猶照，5 漁樵故里，6 長橋誰記，7 今古期思？8 物化蒼茫，
 9 神遊彷彿，10 春與猿吟秋鶴飛。11 還驚笑，12 白暗波忽見，
 13 千丈虹霓。14 覺來西望崔嵬，15 更上有青楓下有溪。

16 待空山自薦， 17 寒泉秋菊， 18 中流却送， 19 桂棹蘭旌 20 萬
事長空， 21 百年雙鬢， 22 吾非斯人誰與歸 23 憑闌久， 24 正清
愁未了， 25 醉墨休題。

Ⅴ又 答俞叔良。 1 我試評君， 2 君定何如， 3 玉川似之。

4 記李花初發， 5 乘雲共語， 6 梅花開後， 7 對月相思。
8 白髮重來， 9 畫橋一望， 10 秋水長天孤鷺飛。 11 同吟處， 12 看
瓊搖明月， 13 衣襟青霓。 14 相君高節崔嵬， 15 是此處耕巖
與釣溪。 16 被西風吹盡， 17 村簫社鼓， 18 青山留得， 19 松蓋雲
旗。 20 吊古愁濃， 21 懷人日暮， 22 一片心從天外歸。 23 新詞好，
24 似淒涼楚些， 25 字字堪題。

Ⅵ又 答楊世長。 1 我醉狂吟， 2 君作新聲， 3 倚歌和之。

4 算芬芳定向， 5 梅間得意， 6 輕清多是， 7 雪裏尋思。
8 朱雀橋邊， 9 何人會道， 10 野草斜陽春燕飛。 11 休都問， 12 甚
元無霽雨， 13 却有晴霓。 14 詩壇千丈崔嵬， 15 更有筆如山
墨如溪。 16 看君才未數， 17 昔劉敵手， 18 風騷合受， 19 屈宋降
旗。 20 誰識相如， 21 平生自許， 22 慷慨須來駟馬歸。 23 長安路，
24 問垂虹千柱， 25 何處曾題？

Ⅶ又 再到期思卜築。 1 一水西來， 2 千丈晴虹， 3 十里
翠屏。 4 喜草堂經歲， 5 重來杜老， 6 斜川好景， 7 不負淵明。
8 老鶴高飛， 9 一枝投宿， 10 長笑蝸牛戴屋行。 11 平章了，
12 待十分佳處， 13 著箇茅亭。 14 青山意氣崢嶸， 15 似為我
歸來嫵媚生。 16 解頻教花鳥， 17 前歌後舞， 18 更催雲水， 19 暮
送朝迎。 20 酒聖詩豪， 21 可能無勢， 22 我乃而今駕馭卿。 23 清
溪上， 24 被山靈却笑， 25 白髮歸耕。

Ⅷ又 靈山齊菴賦時築徑湖未成。 1 疊嶂西馳， 2 萬馬回
坡， 3 眾山欲東。 4 正驚湍直下， 5 跳珠倒瀉， 6 小橋橫截，
7 缺月初弓。 8 老松投壑， 9 天教多事， 10 檢校長身十萬松。
11 吾廬小， 12 在龍蛇影外， 13 風雨聲中。 14 爭先見西重重。

15 看爽氣朝來三數峯。16 似謝家子弟，17 衣冠磊落，18 相如庭戶，19 車騎雍容。20 我覺其間，21 雄深雅健，22 如對文章太史公。23 新堤路，24 問偃湖何日，25 煙水漾漾？

Ⅳ 又 將止酒戒酒杯使勿近。1 杯汝來前，2 老子今朝，3 點檢形骸，4 甚長年抱渴，5 咽如焦釜，6 於今喜睡，7 氣似奔雷，8 汝說劉伶，9 古今達者，10 醉後何妨死便埋。11 渾如此，12 款汝於知己，13 真少思哉！14 更憑歌舞為媒，15 算合作人間鴆毒醅。16 沈怨無大小，17 生於所愛，18 物無美惡，19 過則為災。20 與汝成言，21 勿留亟退，22 吾力猶能肆汝杯。23 杯再拜，24 道麾之即去，25 招亦須來。

Ⅴ 又 城中諸公載酒入山，余不得以止酒為解，遂破戒一醉，再用韻。1 杯汝知乎？2 酒泉罷侯，3 臨夷乞骸，4 更高陽入謁，5 都稱蓋曰，6 杜康初筮，7 正得雲雷。8 細數從前，9 不堪餘恨，10 歲月都將麴蘖埋。11 君詩好，12 似提壺却勸，13 沽酒何哉，14 君言病豈無媒，15 似壁上雕弓蛇暗猜。16 記醉眠陶令，17 終全至樂，18 獨醒屈子，19 未免沉淪。20 欲聽公言，21 慙非勇者，22 司馬家兒解覆杯。23 還堪笑，24 借今宵一醉，25 為故人來。用邵原去

Ⅵ 又 寄趙茂嘉郎中，時以直學濟倉賑濟里中，除直秘閣。1 甲子相高，2 亥首曾疑，3 絳縣老人。4 看長身玉立，5 鶴般風度，6 方頭鬚磔，7 虎樣精神。8 文爛卿雲，9 詩凌鮑謝，10 竿勢駸駸更右軍。11 渾餘事，12 羨仙都夢覺，13 金闕名存。14 門前父老忻忻，15 煥奎閣新張語語溫。16 記他年帷幄，17 須依日月，18 只今劍履，19 快上星辰。20 人道陰功，21 天教多壽，22 看到貂蟬七葉孫。23 君家裏，24 是幾枝丹桂，25 幾樹靈椿？

Ⅶ 又 和吳子似縣尉。1 我見君來，2 頓覺吾廬，3 溪山美哉。4 恨平生肝膽，5 都成楚越，6 只今膠漆，7 誰是陳雷？

8 搔首踟躕， 9 愛而不見， 10 要得詩來渴望梅。 11 還知否：
12 快清風入手， 13 日者千回。 14 直須抖擻塵埃。 15 人怪我
柴門今始開。 16 向松間乍可， 17 從他喝道， 18 庭中且築， 19 踏
破蒼苔。 20 豈有文章， 21 謾勞車馬， 22 待喚青芻白飯來。 23 君
非我， 24 任功名意氣， 25 莫恁徘徊。

又 弄溪賦。 1 有酒忘杯， 2 有竿忘詩， 3 弄溪奈何。
4 看縱橫斗轉， 5 龍蛇起陸， 6 崩騰決去， 7 雪練傾河。 8 翫
翫東風， 9 悠悠倒影， 10 搖動雲山水又波。 11 還知否： 12 欠葛
蒲襟港， 13 綠竹綠坡。 14 長松誰剪嗟峨？ 15 笑野老來松山
工木。 16 算只因魚鳥， 17 天然自樂， 18 非關風月， 19 閒處偏多。
20 芳草春深， 21 佳人日暮， 22 濯髮滄浪獨浩歌。 23 徘徊久，
24 問久問誰似， 25 老子婆娑。

K'ANG – HSI PORCELAIN

Selected objects from Swedish collections

By

JAN WIRGIN

In the Summer of 1973 a small exhibition of K'ang-hsi porcelain from collections in and around Stockholm was arranged in the Museum of Far Eastern Antiquities. Among the specimens exhibited were several fine and interesting pieces, and since no catalogue was published at the time it seemed worth while publishing some of this material here, in line with earlier articles in the Bulletin presenting selected objects from Swedish collections.

Although Swedish collections are generally considered to be particularly representative of only the earlier periods of the Chinese ceramic art, there are considerable numbers of Ch'ing wares both in private and public collections, although most is of rather ordinary quality. The first large-scale Swedish collector of Chinese porcelain was Queen Hedvig Eleonora the Elder (1636–1715) who possessed a large amount of porcelain, mostly of the K'ang-hsi period. Even greater collections were acquired by Ulrika Eleonora the Younger (1688–1741) who literally filled her palaces with Chinese and Japanese porcelain. Quantitatively, her collection was probably the largest ever seen in this country. Many pieces from these two early collections still survive in different Royal Palaces, and especially in the Palace of Drottningholm with its Chinese Pavilion, but most have been scattered, and it is often difficult to discover from the inventories exactly when those pieces which do survive were acquired.

Imports of Chinese porcelain became especially pronounced during the 18th century, and with the foundation of the Swedish East India Company in 1731 it began to appear more and more frequently in the wealthier homes.

One important collection of Chinese porcelain had been assembled at Tureholm by the Bielke family during the 18th and 19th centuries; another was built up during the 19th century by Karl XV, who apparently incorporated large amounts of the old royal collections into his own collection. These two collections, important both quantitatively and qualitatively, contain a considerable amount of K'ang-hsi wares. They were both left to the National Museum (in 1875 and 1877) and are now part of the collection of the M.F.E.A. where they still comprise the foundation of the collection of later oriental ceramics.

Early in the 20th century an increased interest in the Far East and its art became apparent in many European countries, and thanks to the outstanding work of Swedish scholars in the fields of Chinese archaeology, history of art and language, Sweden became one of the leading countries in this branch of scholarship. A number

of collectors of Chinese art also emerged, many of whom specialized in ceramics. The most distinguished of these collectors was the late King Gustaf VI Adolf, at that time Crown Prince of Sweden, who gathered around him a circle of interested and knowledgeable men. Several of the collectors of this time concentrated their interest particularly on the wares of the Sung and Ming, but most collections also include some examples of 18th century wares of high quality, and it is mostly to these we must turn to find examples of the fine Ch'ing wares made in what is usually known as "Chinese taste".

The selection of K'ang-hsi porcelain presented here is quite small and not representative of Swedish collections as a whole; it was chosen mainly to give an idea of the great variety of porcelain wares found during this period and to illustrate characteristic examples of the most well-known groups. Unfortunately it has been necessary to limit the selection to a few collections only. The main material is drawn from the Museum's own collection (MFEA) and from the extensive collection of His Majesty the late King Gustaf VI Adolf (G VI A collection). Through the courtesy of the Royal Household Collection I have also been able to include some specimens from the collection of Queen Hedvig Eleonora. The Hallwyl Museum, Stockholm, and the Carl Kempe Foundation, Ekolsund, have also kindly lent specimens from their large collections of Chinese porcelain. I am also grateful to the following private collectors: Mr. Ulf Ahlsell, Mr. Tore Boström, Dr. Gustaf Hilleström, Dr. Herman Lindberg, Mr. Holger Rosell and the Hellner family.

As usual I am indebted to my friend and colleague Dr. Tien Lung for help with the Chinese translations and for the writing of the Chinese characters, and to Mr. Sven Nilsson, Chief photographer of the National Museum, for all the trouble he has taken in the photographic work. I would also like to thank my friend Dr. John Rohnström, Chief librarian of the Royal Library and Head of the Far Eastern Library, for his kind help in the deciphering of the *siddham* characters on the two bowls in Pls. 21-22, and for many valuable suggestions in this context.

The period of K'ang-hsi plays a most important part in the development of the ceramic art of the Ch'ing dynasty. It is during this period that the new golden age of the porcelain manufacture begins, and the achievements of the period came to be of fundamental importance to the later development of Chinese ceramic art. The Ch'ing dynasty is the period in which China for the first time came into close contact with the countries of the West and a mutual exchange of ideas and influences took place. During K'ang-hsi's time, however, western influence was still not very strong and it is still to a great extent a genuine Chinese taste which is expressed in the creations of the potters of the time. There was undoubtedly a certain western influence in the porcelain of the time, but this is mostly found in the more common wares of export type and generally manifests itself in the shape of the objects, while the themes and general execution of the designs remain almost purely Chinese.

It is certainly true that it is not always possible to state with certainty which wares were made for export and which were intended for domestic use. Except for the very fine imperial wares, there seems never to have been any strict demarcation line between the two groups. Many of the wares exported are of exactly the same type as those placed on the domestic market, and wares from the imperial kilns, which for some reason or other had been discarded, were most certainly put on the general market and could also be used for export. There are, however, some characteristic wares which can confidently be said to be typical of the production of the imperial kilns and representative of contemporary scholarly taste. These wares are mostly of superior quality and it is significant that they are never found in the old porcelain collections formed in Europe during the time of K'ang-hsi but became first known to the western world only at the turn of the last century.

There is no sudden break in the ceramic tradition between the Ming and the Ch'ing dynasties. When, after a long struggle, the Ming dynasty finally broke down, the imperial kilns had long ago ceased operating, and the last twenty years of the dynasty and the beginning of the Ch'ing dynasty were dominated entirely by private kilns. The so-called Transition Period is generally accepted to have lasted from around 1620 to around 1670 and is characterized by ceramic wares of mainly blue-and-white and *wu ts'ai* [1] types of a generally high quality.

The reopening of the imperial kilns under the Ch'ing dynasty is not supposed to have taken place until the K'ang-hsi period, and the date given is usually 1671. Soon afterwards the kilns were again destroyed in 1673 during the Wu San Kuei rebellion. We know that the K'ang-hsi emperor at this time had plans to move the imperial porcelain kilns to Peking, where he was in the process of creating workshops for enamel, jade, lacquer, metal and other arts and crafts. But this project soon turned out to be unrealistic and the emperor decided to rebuild and enlarge the old industry at Ching-tê chên in Kiangsi. The factories were rebuilt and reopened in 1677,¹⁾ but it was not until after 1680 when Ts'ang Ying-hsüan was appointed director of the imperial factory that the real revival of the kiln started. It has been questioned to what extent Ts'ang personally is to be credited with the new golden age of the kiln which started after his arrival at Ching-tê chên in 1681, but it is undeniable that the new era of the kiln began from this time whether it was due to the efforts of Ts'ang or to those of his collaborators.

The manufacture at Ching-tê chên is well-known to us thanks to the writings of Père d'Entrecolles and through such publications as *Ching-te chen t'ao lu* [2] and *T'ao shuo* [3]. These sources have been translated and amply used by several western writers on the subject and there is no need to go into details in this connection. It is my intention here to present only some typical wares of the period. The selection is, however, not complete enough to give more than a very limited presentation

¹⁾ It was at this time that the proclamation forbidding the potters to use the *nien hao* of the reign on their pots, lest their sacred character should be profaned, was issued. It is not known how long this order was maintained or how strictly it was enforced.

of the unusually rich field of K'ang-hsi porcelain. This richness is especially surprising as the active period of the kilns lasted no longer than around 50 years.

The K'ang-hsi period is especially well-known for its blue-and-white porcelain which reached an unsurpassed technical excellence. There was no longer any difficulty in producing pure, brilliant cobalt blue colour, and the porcelain body is white and spotless. The painting is also extremely skilful as regards both landscapes, figures and flowers and it is hardly surprising that this ware was also highly appreciated in Europe. The production of blue-and-white wares seems to have been enormous, especially during the later part of the 17th century before the more gaily decorated enamel wares took over the main interest of the customers. But still the quality is generally very high even among the export wares. In Swedish collections K'ang-hsi blue-and-white is quite abundant, especially the typical export wares, but here I have made only a small selection showing typical wares of good quality and representative of different types.

The lotus decorated bowl in Pl. 1 is of a shape which is clearly related to the blue-and-white export wares of the late Ming, although the quality of the bowl is much higher than that in those wares. It is made of a fine and pure porcelain and the design is delicately painted in a lustrous pale blue cobalt. The inspiration for this bowl is obviously to be found among the "palace bowls" of the Ch'eng-hua period, and it also carries the mark of that period. It is probably to be placed rather early in the K'ang-hsi period, supposedly in the 1680ies. From the same period dates the large dish in the same plate. It belongs to a group of dishes with a deep furrow at the back which are often found among the export wares of early K'ang-hsi date. The design is very characteristic, with its forcefully painted lotus scrolls. This design is also found on vases, the most important one being a vase with tapering neck and and bulb-shaped mouth in the Percival David Foundation and dated 1687.¹⁾

The ovoid vase in Pls. 6-7, which is one of a pair in the MFEA, still has many characteristics in common with the wares of the Transition Period; the shape, the rather sturdy potting and the freshness of the painting. The quality of the painting is very fine, with minute details. The large trumpet-shaped vase in Pl. 8 shows the K'ang-hsi porcelain painter at his best. It is a veritable *tour de force* of painting, filled with lively and amusing scenes from a leisurely life on pleasure boats and in pavilions and gardens on the waterfront. The details of the painting can easily be separated and regarded as individual paintings (Pl. 9). The vase still has much of the Ming tradition in its rather crowded composition, but it is much more lively and realistic than most figure scenes of that time. The heavy lambrequin border

¹⁾ Medley, Margaret; *Illustrated catalogue of porcelains decorated in underglaze blue and copper red in the Percival David Foundation*. London 1963. No. C 617.

For another vase with this design see: I. L. Legeza, *Malcolm Mac-Donald collection of Chinese ceramics*. London 1972. No. 198.

also seems to be a Ming reminiscence and the vase was most likely made rather early in the K'ang-hsi period.

The large brush pot in Pl. 4 is also extremely well painted and still has many transitional features; a typical detail is the stiff plantain tree, so often found among the wares of the Transition Period. The figure style, however, is more typical of K'ang-hsi. The small chariot, which can be seen to the left in Pl. 4:b, is very common on K'ang-hsi wares sometimes being pushed by a man and sometimes drawn by a horse.¹⁾

The typical landscape style of the K'ang-hsi period with its oyster-shell like mountains in graded washes, its promontories, river banks and straight lines indicating water, can be seen on the club-shaped vase in Pl. 2, and the dish and the incense burner in Pl. 5. The details are no longer so important, the main interest concentrating on the general impression of the design with its washes graded in different tones from light blue to dark violet blue. The dish is especially well painted in lustrous blue tones. The star-diaper border with reserved floral medallions is found on K'ang-hsi wares from at least the last decades of the 17th century and this border became one of the favourite motifs of the period.²⁾

The *rouleau* vase in Pl. 3 also seems to belong to the early part of the K'ang-hsi period. The cloud-bands, the stylized clouds on the shoulder, the plantain and the rendering of the fence and the garden rocks are all in Transitional style. An interesting detail is the screen behind the officer which has a very characteristic frame with roundels in the shape of plum blossoms. A similar screen can be seen on the brush pot in Pl. 4:a and on a *rouleau* vase in the collection of Mrs. Alfred Clark.³⁾ This vase is painted in the *wu ts'ai* manner which is also an early characteristic.

The vase in Pl. 11 shows the well-known motif of the carp hoping to jump the falls of the Yellow River at the Lung Men or Dragon Gate. According to an ancient legend the carp which succeeded in leaping this high fall were rewarded for their efforts by being changed into dragons. This story was then applied to candidates for the Civil Service examinations, who on achieving success were congratulated with the phrase "the fish became a dragon". Specimens with this design were accordingly most popular among Chinese scholars and were appropriate presents before and after the examination. On the vase illustrated here the Lung Men is rendered in a very literal way, like a large gate which the carp is dreaming to conquer. Objects of this type were undoubtedly made for the Chinese market and were treasured possessions of the scholars of the time.

¹⁾ *A handbook to the W. G. Gulland Bequest of Chinese porcelain*. Victoria and Albert Museum. London. 1950. Pl. XXIII.

Hobson, R. L.: *The G. Eumorfopoulos collection. Catalogue of the Chinese, Korean and Persian pottery and porcelain*. Vol. V. No. E 89.

²⁾ It is found on a dish commemorating riots in Amsterdam in 1690 which is likely to have been made before the end of the 17th century. See: Sir Harry Garner, *Oriental blue-and-white*. London 1954. Pl. 68.

³⁾ TOCS Vol. 35. *The Arts of the Ch'ing dynasty*. London 1965. No. 162.

Another piece, also obviously made in the Chinese scholar's taste, is the elegant bottle-shaped vase in Pl. 10. It is very sparsely decorated with a *ch'ih* [4] dragon round the neck and waves and stylized mountain peaks above the base. Similar vases with the underglaze blue dragon in relief are also found.¹⁾ This type of vase is very similar to the so-called *p'an lung p'ing* [5], or coiled dragon vase which is one of the eight prescribed K'ang-hsi peach-bloom shapes.²⁾ In the peach-bloom examples the dragon is modelled in the round, and the type is extremely rare. It has been suggested that because of the encircling dragon vases of this type may have been reserved for Imperial or palace use.

The delicate little wine pot in Pl. 12: b in the shape of a lotus flower also belongs to the group made in the scholar's taste. Wine pots of this shape are quite common in enamel on the biscuit and are to be found in the Dresden collection and several other collections.³⁾ But in blue-and-white they are more rare. In the Baur collection there is a water dropper in the shape of a lotus leaf and seed-pod, decorated in underglaze blue and copper red and of very similar workmanship.⁴⁾ The finely potted, eggshell-thin wine cup illustrated in Pl. 25: c also belongs among the elegant little objects used by the Chinese gentleman—but these so-called month-cups will be discussed below in connection with the specimens decorated in underglaze blue and enamel colours.

The small ovoid jar in Pl. 12: a is an example of the so-called *soft paste* ware which was very popular for small objects of different kinds. In his letter of 1722 Père d'Entrecolles has a long description of this ware, which he speaks of as a novelty. The material used for the *soft paste* ware is called *hua shih* [6] (slippery stone) and has been identified as some kind of steatite. This ware is quite different from ordinary porcelain; it is opaque and non-resonant and is usually covered with a creamy white glaze which is frequently crackled. The material is very hard and most pieces are extremely light and thin and finely potted. D'Entrecolles explains that *hua shih* was much more expensive than ordinary porcelain and that because of its fine grain it was a most suitable medium for painting, and compared with ordinary porcelain it was as vellum compared to paper. D'Entrecolles also describes at some length the procedure used for the manufacture of this ware.⁵⁾ Most *soft paste* objects

¹⁾ For a very similar bottle with an underglaze blue dragon in relief and with a Ch'eng-hua mark, see: R. L. Hobson, *Later ceramic wares of China*, London 1925. Plate L, Fig. 2.

²⁾ Ralph, M. Chait, *The eight prescribed peachbloom shapes bearing K'ang-hsi marks*. O. A. Vol. III, No. 4, 1957.

³⁾ Bondy, W.: *K'ang Hsi*. München 1925, p. 180. *Kunst der Ch'ing-zeit*, Ausstellung des Museum für Ostasiatische Kunst in Köln, 1973. Pl. 37. Hobson, R. L.: *Chinese pottery and porcelain*. Vol. II. London 1915, Pl. 98. Cox, W. E.: *The book of pottery and porcelain*. New York 1944. Fig. 817. For a white glazed pot in this shape see: Hobson, R. L., *Handbook of the pottery and porcelain of the Far East*. British Museum. London. 1948. Fig. 128.

⁴⁾ Ayers, John: *The Baur Collection. Chinese ceramics*. Vol. II. Geneva 1969. No. A 226.

⁵⁾ Bushell, S. W.: *Description of Chinese pottery and porcelain. Being a translation of the T'ao Shuo*. Oxford 1910. Appendix, p. 211-213.

are miniatures of small pieces, probably because the material in itself was expensive and difficult to produce. The production continued during the following periods and some very good specimens, especially snuff bottles and small boxes, were still being made throughout the 19th century. It is accordingly very difficult to date some of these *soft paste* objects, but the little jar in Pl. 12:a with its fine and delicate painting in graded washes has all the signs of a K'ang-hsi work.

A more unusual *soft paste* piece is the little plaque in the shape of a lion with its young among clouds illustrated in Pl. 56:a. The design is moulded in relief and covered with a chalk-white glaze. Mounted on a wooden stand this little plaque undoubtedly had its place on a scholar's desk.

One of the most common designs to be found on the blue-and-white K'ang-hsi wares which were made in great quantities for domestic use as well as for export is the so-called "*love-chase*" motif. The motif shows a man and a woman on horseback hunting a hare and is usually found on dishes of different sizes. The love chase motif is in a medallion in the centre of the dish and occurs in a great number of versions. Even in big services the motif is seldom repeated, but is individually treated on each plate with small variations. The dishes in Pl. 13:a and Pl. 64:a-b, are typical examples of the type.¹⁾ These dishes usually have scalloped sides and ogee edge and have a broad border with lotus arabesques and Buddhist emblems surrounding the central motif.²⁾ They are thinly potted and are often painted in a pale silvery blue tone, and usually have the Ch'eng-hua mark. They are clearly descended from the "*kraak porselein*" of the late Ming.

An amusing design found on the small dish in Pl. 13:b bears evidence of the contacts with the European market which became more and more frequent during the later part of the K'ang-hsi period. It shows Chinese ladies dressed in western fashion and wearing hairpieces in the then popular *mode Fontanges*. Several versions of this motif are found,³⁾ as well as other similar designs which clearly depict Europeans.⁴⁾

An unusual example of underglaze blue decoration is found on the bowl in Pl. 15:b. The design on the outside is painted in dark blue and covered with a slightly lighter blue glaze. The mode of painting is spacious but somewhat stiff. The foot rim of the bowl is thick and the potting rather sturdy. It has much in common with some of the Transitional wares and was probably made at the beginning of the K'ang-hsi period. It is marked with a four-character Ch'eng-hua mark.

Among the designs common on K'ang-hsi porcelain are ornaments copied from old bronze vessels. Designs of this type are found both on enamelled wares and on

¹⁾ For similar dishes in the Victoria and Albert Museum and the British Museum, see: W. B. Honey, *Guide to the later Chinese porcelain*. London 1927, Pl. 39:a-b. Hobson: *Handbook of the pottery and porcelain* . . . Fig. 135.

²⁾ The same type of border design with lotus and Buddhist emblems is also found together with other figure scenes. Hobson, *Eumorfopoulos collection*, Vol. V. No. E 24.

³⁾ Cp. Michel Beurdeley, *Porcelain of the East India companies*. London 1962. Fig. 12.

⁴⁾ See: Honey, *op. cit.* Pl. 111 for an example in the Victoria and Albert Museum. Cp. also our Pl. 61.

blue-and-white, but are especially common in the latter group. They are usually found on vases which themselves copy bronze forms, the most common being *Ku* and *Tsun* beakers and *Hu* vases, but different kinds of other bronze shapes like *Kuang* and *Chueh* vessels were also copied. The bronze shapes were not as a rule exact copies of the old shapes—on the contrary they were often rather free and sometimes quite fantastic pastiches of the ancient forms. Bronze ornaments were also used on objects which were not at all in bronze shape.

The use of different kinds of bronze ornaments, especially dragons and *t'ao-t'ieh* [7] masks, is quite common on the export wares of the late Ming and it seems that this tradition continued into the K'ang-hsi period. That the bronze motifs became especially popular during the end of the Ming dynasty can perhaps be explained by the fact that around 1600 new editions were published of the two famous bronze catalogues the *K'ao ku t'u* [8] and the *Hsüan ho po ku t'u lu* [9]. From this type of catalogue and other illustrated books the artists could find models for their bronze imitations.

The *Tsun*-shaped vase in Pl. 14 is an interesting example of one of these bronze imitations. Its main design consists of broad bands with *t'ao-t'ieh* masks on a fish-roe like ground which is supposed to represent the characteristic *lei-wen* [10] pattern of the ancient bronzes. This fish-roe pattern is very common as a ground to bronze patterns during the K'ang-hsi period.

An interesting feature of the vase is the two monks standing on lotus leaves who form the handles. They are made in biscuit and have traces of gold and red paint. Similar figures and other ornaments in biscuit can be found on blue-and-white porcelain pieces of the late Ming. A covered bowl, probably of Wan-li date in the Musée Guimet, has similar figures attached to its sides, while the glazed areas are in underglaze blue; and another similar bowl appears in several paintings by William Kalf, one of them dated 1662.¹⁾ This seems to indicate a very early K'ang-hsi date for the *Tsun* vase, and this dating is also supported by the execution of the *t'ao-t'ieh* masks, which comes very close to that found on some very common "*Kraak porselein*" bowls,²⁾ as well as by the rather heavy potting of the vase. Another interesting feature is the *powder blue* bands which separate the painted areas. They are rather coarsely applied and often cover parts of the painted borders as if the artist were not yet quite familiar with the technique.

The powder blue or *soufflé* blue technique of decoration, known to the Chinese as *ch'ui ch'ing* [11], seems to have begun in the K'ang-hsi period, and in the *T'ao Lu* the invention of this ware is attributed to Ts'ang Ying-hsüan. The process of applying the powdered colour by blowing through a bamboo tube fitted at the end with a fine net of gauze is described both in the letters of Père d'Entrecolles and by T'ang Ying.³⁾ The innumerable small spots of colour give this particular glaze

¹⁾ A. I. Spriggs: *Oriental porcelain in western paintings*. TOCS 1964-66, Vol. 36. Pl. 66.

²⁾ Cp. S. G. Valenstein: *Ming porcelains*. New York 1971. Pl. 62.

³⁾ See Bushell, *op. cit.*

a very vivid and lustrous quality and the best pieces of the type are most attractive. The examples of powder blue chosen here (Pls 15-17) give a good idea of how the glaze can be used for different types of decoration.

The dish in Pl. 15:a is a fine example of the powder blue glaze used without decoration. It has a very fine and brilliant glaze which is accentuated by the thin, white rim. In the vase shown on Pl. 16:a the blue has been used as a ground for a delicate painting in gold. The use of gold in combination with powder blue is very common, but often the gold has become very worn and sometimes has disappeared completely. The same technique is also found on the vase in Pl. 16:b, but here an additional element of decoration has been used. Parts of the vase were covered with paper during the glazing process so as to reserve two panels. In this case the two panels are shaped like a leaf and a fan respectively and are painted with floral motifs in underglaze blue. Similar medallions with underglaze blue decorations of landscapes and flowers are found on the covered bowl copying a European silver shape and shown in Pl. 17:a. This bowl has no gold added to the decoration. In the bowl in Pl. 17: b the reserved panels are painted with figure scenes in *famille verte* enamels and the powder blue ground is painted in gold with Buddhist emblems. An unusual detail on this bowl is the motif of a squatting dwarf painted on the base within double rings.

Reserved panels were also commonly used in combination with other types of glazes, as can be seen in Pl. 18 where we have two very similar sprinklers, one covered with a *café-au-lait* coloured glaze and the other with a *celadon* glaze. Sprinklers of this type seem to have been very common export wares during the K'ang-hsi period. The shape is clearly of Persian ancestry and they were probably originally exported mainly to the Near East where they were used for sprinkling rosewater, but they are also fairly commonly found among the wares exported to Europe. The quality is usually very simple and the painting done in a stiff and mechanical fashion.

The *café-au-lait* type glazes, which were already in use during the Ming dynasty, are very common during the K'ang-hsi period are used in many different combinations. The glaze, which is derived from iron, is found in a number of different shades ranging from pale golden brown to a dark chestnut colour. It is often used on the outside of plates and bowls decorated in underglaze blue or *famille verte* enamels,¹⁾ but it is also found as a monochrome.

Celadon glazes, often of a rather light and clear, pale green tone are also quite common during the period, and are used both for the more common export wares and for the high quality wares made for domestic use. A fine example of the latter type is the club-shaped vase in Pl. 19, with a moulded design painted in underglaze blue and copper-red towards a pale green celadon glaze. Specimens with this type

¹⁾ Later on it was often used in combination with *famille rose* in the so-called *Batavian ware*.

of decoration are usually vases, brush-pots and other objects which by both shape and decoration clearly indicate that they were meant for the scholar's desk.¹⁾

On the covered bowl in Pl. 20 the celadon glaze has been used as a ground for a fine and delicate design of fruit-bearing branches painted in *famille verte* enamels.

The two lotus-shaped bowls in Pls. 21–22 belong to a most interesting group. The first bowl is decorated in underglaze blue and the other in a combination of underglaze blue and copper red. They are both of the same characteristic lotus shape with the outside lower row of lotus petals projecting into points. The shape itself, which takes the form of an open lotus, is unusual and seems to indicate some special use or function, a supposition further strengthened by the inscriptions on the exterior of the bowls and in the centre of one of them featuring a kind of decorative Indian script often referred to as *siddham*.

The first bowl (Pl. 21 and Pl. 62:a) has no mark, but the second (Pl. 22 and Pl. 62:b) carries an eight-character mark reading: *K'ang-hsi hsin-hai Chung-ho t'ang chih* [12] and corresponding to the year 1671. The *Chung-ho* hall was apparently working during the early part of the K'ang-hsi period, and there are at least three more specimens known bearing this mark with the dates 1671 and 1672.²⁾ None of these, however, is similar to the lotus-shaped bowl, although a common feature is their decoration with its combination of underglaze blue and copper-red. The first of these pieces is a dish in the collection of C. E. Wivel, Copenhagen, with the same cyclical date as the lotus bowl, corresponding to 1671. It is a large dish decorated in the centre with a figure scene and below the rim with flowers and garden rocks. The design is very detailed and skilfully executed.³⁾ The second dish, which has the same cyclical date, is in the Percival David Foundation; it is also decorated with a figure scene, very similar in style to that on the dish just mentioned.⁴⁾ The third dish, formerly in the Winkworth collection, has a cyclical date corresponding to 1672 and is also decorated with a figure scene and a border design very similar to that of the other two dishes in the series.⁵⁾ All three pieces show clearly that the porcelain kilns of this time were capable of producing wares of very high quality.

¹⁾ Brush pots decorated in this technique are quite often seen. Cp. TOCS, Vol. 35. *The Arts of the Ch'ing dynasty*. No. 106; *Illustrated Catalogue of Chinese Government Exhibits for the International Exhibition of Chinese Art in London*. Shanghai 1936. Vol. II. No. 195; *Catalogue of important Chinese ceramics and archaic bronzes sold by Sotheby and Co. A. G. Mandarin Hotel, Hong Kong*. 16th Nov. 1973, No. 159. Cp. also the vase No. 158. A vase with a design very similar to the one in our Pl. 19 was sold at the *Sotheby sale of Nov. 6th 1973*, No. 36. In the same sale were two *Ku* beakers also decorated in red and blue on a celadon ground, Nos. 34–35.

²⁾ The *Chung-ho t'ang* is mentioned in the *T'ao Ya* [13] as one of the hall marks in use during the K'ang-hsi period. *T'ao Ya*, G. R. Sayers translation, § 891.

³⁾ Jenyns, Soame, *The wares of the Transitional period between the Ming and the Ch'ing 1620–83*. ACASA, IX, 1955; p. 20, Fig. 6 b.

⁴⁾ Medley, Margaret, *Illustrated catalogue of Porcelains decorated in underglaze blue and copper-red in the Percival David Foundation*. London 1963. No. 653.

⁵⁾ Jenyns, Soame, *Later Chinese Porcelain*. London 1951. Pl. 18:1.

The lotus bowl, although it carries the same hall mark as the dishes mentioned above, is of a quite different type and belongs to a group of similar specimens which were probably first made during the late Wan-li period and continued to be produced up to the early part of the K'ang-hsi period. Characteristic of these dishes, besides the lotus shape already mentioned, is that they are all decorated with non-Chinese characters. These characters are inspired by Indian script and could be described as a kind of ornamental *lan-tsha*, closest to what in China and Japan is usually known as *siddham*. But it seems that these characters were written by someone unfamiliar with the language, and they also seem to have been adapted to resemble Chinese seal characters.

If we look first at the bowl in Pl. 21, the only recognizeable character is the one in the centre inside, which seems to be *hriḥ*, a so-called "seed-syllable" used for meditative purposes and ususally without any real meaning. This word is sometimes combined with the large *mantra* "*Om maṇi padme hūm*" and is often placed in the centre of a circle surrounded by the remaining six syllables.¹⁾ It is, however, an open question whether the artist was aware of the meaning of the character, and it is interesting to note that in the centre of the other similar bowl (Pl. 22:a) is the Chinese character *Shou*. The execution of the *hriḥ* character, especially the right-hand side is very similar to a *Fu*. This is still more clear on the outside of the other bowl (Pl. 22:b, in the centre on the front) where the left side of the *hriḥ* has actually been replaced by the Chinese radical no. 113. The general impression given by these characters is that some illiterate artist has tried to copy characters from lamaistic inscriptions and has made them resemble Chinese seal characters.

Several bowls very similar to the one in Pl. 21 are found in different collections. They all have the same *hriḥ* character in the centre of the inside surrounded by *ju-i* heads, and have similar characters on the outside. These bowls are usually marked with the *nien hao* of Wan-li written in six characters and decorated in underglaze blue. One bowl of this type is housed in the Röhsska Konstslojdmuseet in Gothenburg (Pl. 63), another is in the Baur collection in Geneva,²⁾ a third is in the National Palace Museum, Taipei,³⁾ a fourth is in the Tokyo National Museum,⁴⁾ and a fifth is said to be in the Museum für Asiatische Kunst, Bamberg. The main difference between these bowls and the one in Pl. 21 is that they are all marked with the Wan-li mark, the scroll ornaments at the tip of the petals in the outer row of the inside are much larger, and that the thin, sketchy border round the foot is differently rendered. It seems that these bowls, our bowl Pl. 21 and our bowl Pl. 22 follow a line of evolution. The Wan-li bowls are the earliest, followed by the unmarked bowl probably made during the Transition Period, and finally

¹⁾ Cp. F. D. Lessing, *Yung-ho-kung*. Stockholm 1942. Vol. 1, Pl. XII: 3.

²⁾ Ayers, John, *The Baur Collection. Chinese ceramics*. Vol. II. Geneva 1969, No. A 185.

³⁾ *Porcelain of the National Palace Museum. Blue-and-white ware of the Ming dynasty*. Book VI. Hong Kong 1963, Pl. 20.

⁴⁾ *Old Oriental ceramics donated by Mr. Yokogawa*. Tokyo National Museum, 1953. No. 170.

the bowl marked 1671, which differs from the other bowls in that it is also decorated in copper red and has the Chinese character *Shou* in the centre.

Obviously the bowls must have been made for a special purpose, and as we can see they were made during a period which lasted from around 1600 to 1671 at least, most probably for use in the lamaistic temples so popular at the time. But these bowls do not stand completely isolated—there are others of very similar shape but with different types of decoration. They all seem to belong to the group called *ko-sometsuke* in Japan, which further strengthens the theory that this type of ware was made precisely at the end of the Ming and the beginning of the Ch'ing. One bowl of this type in the Tokyo National Museum¹⁾ is of the same lotus shape as the bowls mentioned earlier but is decorated only with lotus petals and with a lotus flower surrounded by a scroll border in the centre of the inside. The bowl has an apocryphal Ch'eng-hua mark. Another bowl of the same shape also in the Tokyo National Museum is decorated with floral sprays and swastikas.²⁾ Also in a Japanese collection is a bowl which has a landscape scene in the centre surrounded by three rows of lotus petals and on the outside only the plain moulded petal rows.³⁾ This dish is inscribed: Made by Wang Shou to request in the fifth year of T'ien-ch'i (1625) in the Fang Hao Yüan (the garden of perpetual fragrance) [14]. The potting and general execution of all these lotus-shaped bowls is very similar and they form a most definite group.

Among the specimens decorated in *copper-red*, vases of globular shape with a tall neck like the one in Pl. 23:a are commonly seen. They are decorated with three fabulous animals painted in copper-red with their eyes in underglaze blue.⁴⁾ Quite often the animal is seen in three different positions as on the brush pot in Pl. 23:b, with its charming dog-like lions. One of these lions has a strange hunch-backed posture, which can often be seen on this particular ware but hardly on any other type of decoration.⁵⁾ Specimens of this type are usually made of a thick, heavy porcelain and are sturdily potted. The quality is not usually very high and the copper-red colour has often burnt to a dark, brownish tone like on the bottle in Pl. 23:a.

The famous white Ming bowls, decorated with three fishes or three fruits in copper-red, are among the wares which were very cleverly copied during the K'ang-hsi period. A fine example of this type, decorated with fruits and with the mark of the period, is in the Kempe collection (Pl. 24:a). A more unusual variant on this type of decoration is seen on the bowl in Pl. 24:b, which is one of a pair in the MFEA. Here the copper-red fruits are found on a lustrous, deep, blue ground.

¹⁾ *Old Oriental Ceramics* donated by Mr. Yokogawa. No. 185.

²⁾ *Op. cit.* No. 178.

³⁾ Jenyns, Soame: *The Chinese Ko-sometsuke and Shonsui wares*. TOCS 1962-63, Vol. 34. Pl. 2 c-d.

⁴⁾ Cp. *Catalogue of the Charles B. Hoyt collection*. Museum of Fine Arts. Boston 1952. No. 445.

⁵⁾ Cp. *Catalogue of Fine Chinese Export Porcelain, Jades and Works of Art, Sotheby and Co.* March 5th, 1974. No. 205.

The glaze has an orange-peel like surface, and the blue is somewhat similar to powder blue, but instead of the small spots characteristic of that glaze it has a curious kind of crinkling similar to the so-called earthworm-marks found on some Chün yao pieces. The blue colour is very deep and brilliant.¹⁾

The bowls decorated with fruits in copper-red are typical examples of the wares made in Chinese taste which never were used as export articles and did not reach Europe until the turn of the century. It is, as I have said, almost impossible to distinguish absolutely between the wares made for domestic use and those mainly intended for export, but there are undoubtedly certain groups which, both because of their superior quality, their designs and their shapes, were clearly intended for the Imperial house and the high officials. The objects illustrated in our Pls. 25 to 29, although decorated in different techniques, all belong to this refined group in Chinese taste and are accordingly treated in the same context.

The so-called *chicken cups*, decorated in underglaze blue and enamel colours and originally made during the Ch'eng-hua period, belong to the most beloved and most often imitated wares in Chinese taste. They were being copied as early as the late Ming dynasty, and after that copies were made during the reigns of all the great Ch'ing emperors as well as during the 19th and 20th centuries. Accordingly it is sometimes very difficult to date these cups accurately. The little cup of this type illustrated in Pl. 25:a, however, bears all the signs of a K'ang-hsi date. The painting of the flowers and birds is executed in the same way as on *famille verte* pieces of the period and is not so refined and delicate as on some of the Yung-cheng copies.

Deep wine cups, in sets of twelve, each one decorated with a different seasonal flower or plant, are another characteristic K'ang-hsi ware. These cups are usually of very fine quality and made of eggshell-thin porcelain. One side of the cup is decorated with the flower of the appropriate month while the other carries a short poem. Cups of this type are found both in underglaze blue and in a combination of enamel colours and underglaze blue. The cup in our Pl. 25:b-c is an example of the first category. One side is decorated with wintersweet, characteristic of the twelfth month, the other side has a short poem, which reads:

“Golden flowers with green calyxes in the light Spring cold,
How many kinds of yellow blossoms like this!²⁾ [15]

The poem is followed by a seal reading *Shang* [16], “to praise, to enjoy”. This seal is usually found on cups of this type. The occurrence of the seal is mentioned in the *T'ao Ya* which says: “K'ang Hsi wine cups with the flowers of the twelve months, no matter whether official ware or dealers' stuff, all have a lightly sketched

¹⁾ In the *T'ao Ya* (Sayer's translation, § 688) the following statement is found: 'K'ang ware has one sort which has fish roe blue ground with three fruits in in-the-glaze red superimposed'.

²⁾ The wintersweet (*Chimonanthus praecox*) has flowers similar to the Japanese apricot but with showy, yellow, waxlike petals.

verse and beneath it a single seal impression in curly script, *shang* (a prize). They are certainly not worth prizing."¹⁾

It is difficult to understand the harsh verdict of the *T'ao Ya* in this case; the little blue-and-white cup is delicately painted and very nicely potted. Another passage in the *T'ao Ya* clearly shows that cups of this type were very much sought after: "The K'ang Hsi wine cups with flowers and plants of the twelve months, a different flower to each month, whether in blue-and-white or polychrome, are constitutionally very thin and extremely light in weight. I reckon that those with a small yellow hare are the prettiest; the chrysanthemum and the lotus and crane less so.

In the old days the set of twelve cost ten odd dollars, and were to be had all over the place. To day a single yellow hare fetches more than ten dollars gold. And if you want to collect the set you will certainly find the going rough. The price of the blue-and-white is much the same."²⁾

The two cups in Pl. 26 are of the type decorated in underglaze blue and fine *famille verte* enamels. One is decorated with narcissus, characteristic of the second month and the other with a *mou-tan* peony, characteristic of the fifth month. Both cups have short poems and the seal *Shang*. The two poems may be rendered:

"The Spring wind plays with the jade-like (flowers) in the clear day.
The night moon reaches to the ripples and the great embankment." [17]

"The loveliness of dawn shares the dew with the golden palm from afar.
The deep evening fragrance is carried by the wind to the Jade Hall." [18]

There is a set of twelve similar cups of equal size in the Percival David Foundation and another in the Metropolitan museum.³⁾ Cups of this type are usually marked with the six-character *nien hao* of K'ang-hsi (Pl. 64:d).

Of still higher quality than the month cups is the bowl in Pl. 27 which is exquisitely painted in fine enamel colours. The design shows a river scene with a pair of mandarin ducks, small birds, reeds and lotus plants. An almost identical bowl is in the Victoria and Albert Museum.⁴⁾ Both bowls are unmarked, although a bowl of different shape but with a very similar design in the Brundage collection is marked K'ang-hsi.⁵⁾ These bowls were undoubtedly painted by the same hand and are most probably the work of one of the imperial kilns. The style of painting is very close to that on some of the so-called Birthday plates.

¹⁾ Sayer's translation, § 327.

²⁾ Sayer's translation, § 374.

³⁾ Lady David, *Illustrated catalogue of Ch'ing enamelled wares in the Percival David Foundation of Chinese Art*, London 1958. No. 815.

Li, H. L.: *The Garden flowers of China*. New York 1959. Pl. 1.

⁴⁾ Jenyns, S.: *Later Chinese porcelain*. London 1951. Pl. 57: 2.

⁵⁾ d'Argencé, R. Y. L.: *Chinese ceramics in the Avery Brundage collection*. San Francisco 1967. Pl. LXVII: A.

The best-known of all the *famille verte* decorated imperial wares of the period are undoubtedly the *Birthday plates*, of which the small dish in Colourplate 2 and Pl. 28 is a good example. Dishes of this type were part of a "Birthday service" said to have been made for the celebration of the 60th birthday of the emperor K'ang-hsi in 1713. All dishes belonging to this service make use of a brocade-patterned border in iron-red and gold with four medallions containing the seal characters *Wan shou wu chiang* [19], "Ten-thousand years of long-life without end". Dishes of this kind are found in two sizes, a larger size around 25 cm in diameter and a smaller one c. 14 cm in diameter.

The motifs found on these dishes vary, but the bird on the peach branch seen on the dish in Pl. 28 is the most common. There are at least three more dishes of almost identical design and size to be found in different collections,¹⁾ with only very small variations of detail. On the larger dishes the bird on the fruiting bough is found in two other versions, both of which are exemplified in the Percival David Foundation.²⁾ An unusual plate in the larger version, in the Barbara Hutton collection, is decorated with an eagle perched upon the branch of a tree looking like a *ginkgo biloba*.³⁾ The drawing and composition of this design is extremely well rendered. Another very fine and unusual specimen of the larger variety of the Birthday plates is a dish in the Percival David Foundation delicately painted with a river scene with a pair of ducks, several small birds, reeds and lotus plants.⁴⁾ The design is very close to that on the bowl mentioned earlier, Pl. 27.

There is also a group of Birthday plates decorated with figure scenes and which seem all to belong to the larger variety. One dish in the Percival David Foundation is painted with two ladies, one carrying a libation cup of *Chüeh* type on a dish, the other, an attendant, also carrying a dish on which rests a ewer painted with the character *Shou*.⁵⁾ A variant of the same motif is found on a dish in the Far Eastern Museum in Cologne, which also has another dish in the same series showing a lady carrying a gourd and her attendant carrying a basket filled with *ling-chih* fungi and peaches.⁶⁾ Another dish in the same series shows a lady with a painting scroll and her attendant with an enormous peach; in front of them is a small chariot, drawn by a sheep, with several *ling-chih* fungi on a tray.⁷⁾ Characteristic of all these dishes are the highly auspicious objects, offered by the ladies and their atten-

¹⁾ TOCS. Vol. 35. *The arts of the Ch'ing dynasty*. No. 178 (R. H. R. Palmer coll.). Hobson, R. L.: *Later Ceramic wares of China*. Pl. XLVI: Fig. 3. Hobson, R. L.: *Handbook of the Pottery and porcelain* . . . Fig. 113.

²⁾ *Illustrated catalogue of Ch'ing enamelled wares*. Nos. 812 and 891. A dish very similar to the later of these two is in the Musée Guimet, Paris. See: Vasselot, J. J. M.: *La céramique Chinoise. Musée du Louvre*. Vol. 2. Paris 1922. Pl. 16: b.

³⁾ *The Barbara Hutton collection of Chinese porcelain*. Honolulu Academy of Arts. 1956. Pl. 7.

⁴⁾ *Illustrated catalogue of the Ch'ing enamelled wares*. No. A 836.

⁵⁾ *Illustrated catalogue of the Ch'ing enamelled wares*. No. 890.

⁶⁾ *Kunst der Ch'ing-Zeit*. Ausstellung des Museum für Ostasiatische Kunst in Köln. 1973. No. 45.

⁷⁾ Hobson, R. L.: *Later Chinese porcelains*. Pl. XLVII: Fig. 2.

dants, which would be most appropriate for the imperial birthday. How large the original birthday service was is difficult to say. According to the *T'ao Ya* it was pretty large and contained dishes, bowls, plates and cups.¹⁾ There are several bowls, dishes and other objects which seem closely related to the birthday plates, but as none of them has the characteristic border with the device *Wan shou wu chiang* it is difficult to know whether they were originally part of the service or not.

Another well-known group of delicately painted *famille verte* dishes is represented by the saucer-shaped dish in Pl. 29. The design, which in this case shows a boy looking out into a garden through the door of an impressive looking building, is very characteristically arranged in a kind of central, round vignette, leaving the rest of the dish undecorated. Immediately to the left of the porch is a small red seal reading *P'ien shih* [20] (a slate). A very similar dish in the Percival David Foundation is decorated with a bearded scholar seated on a large rock beneath a pine tree watching two roosters fighting.²⁾ It is of the same size and also has the small red seal. One of a pair of somewhat smaller dishes (D: 15.8 cm) in the same collection and also with the seal, is decorated with a scholar standing in a bamboo grove, while the other shows a man, carrying a vase, who has just stepped out of his house.³⁾ The composition of the latter dish is very similar to our dish Pl. 29. All the dishes mentioned belonging to this group have the mark of Ch'eng-hua.⁴⁾ Originally they seem to have formed a set, probably illustrating some well-known story.

Some good examples of the more standard type of wares decorated in *famille verte* enamels on the glaze are found in our Pls. 30–36. The large dish in Pl. 30 with figures on a river bank is a fine example of the accomplished landscape painting seen on K'ang-hsi porcelain and is reminiscent of a passage from the *T'ao Ya*:

“K'ang ware is best of all at depicting pine trees. The bringal coloured stem and ink coloured needles washed and washed again with hard green, deep kingfisher on the point of dripping; the strong colours and antique style make men marvel and yearn. Even if Shih-ku (Wang Hui) were brought back from the grave and devoted all his attention to the task I doubt if he could do better. The human figures too are full of vigour and cunning, beyond the width of ordinary men.”⁵⁾

Of still higher quality is the bowl in Pl. 31: a decorated with a pheasant standing on a garden rock surrounded by flowering branches. The painting is extremely fine and delicate and very carefully executed. The piece carries the K'ang-hsi mark and is far superior to the usual *famille verte* bowls found among the wares meant for export.

¹⁾ Sayer's translation, § 310.

²⁾ *Illustrated catalogue of Ch'ing enamelled wares*. No. 803.

³⁾ *Illustrated catalogue of Ch'ing enamelled wares*. No. 825.

⁴⁾ For a later version of the same type of vignette decoration, see the Yung-cheng marked *famille rose* dish in the T. H. Shire coll. TOCS Vol. 35. *The arts of the Ch'ing dynasty*. No. 205.

⁵⁾ Sayer's translation, § 109.

Small wine-pots and tea-pots of the type seen in Pl. 31:b, their handles made in imitation of wicker-work, are very commonly seen in *famille verte*. Many different shapes are found.¹⁾ The square bottle in Pl. 32:a is of a shape already common during the late Ming and probably initially made for the Japanese market where saké bottles of this form were much appreciated. The origin of this shape seems to have been European.

The brush barrel, *pi t'ung* [21], Pl. 32:b, is of a quite different type of *famille verte* made for domestic use. A very similar specimen is in the Percival David Foundation.²⁾ The lively figure scenes found on this type of ware, often featuring generals and other high officials, are characteristic of the period. The baluster-shaped vase in Pl. 33 is an example of another style of decoration where the dense design covers almost the whole piece, leaving only very small areas undecorated. The décor shows the *God of Examinations* standing on the head of a fish dragon, and other mythological scenes. The figures are quite lively, although the general execution is rather stiff and stylized, and gives the impression of a rather uninspired copy from a book. The style is close to the Wan-li *wu ts'ai* type.

Among the few pieces clearly made for export which have been selected for this paper the two wine coolers in Pls. 34–36 are of outstanding quality. They are of an English silver shape usually referred to as a *monteith*. In English silver the shape was already known in 1666, but they were made most frequently between 1685 and 1705. Characteristic of the *monteith* is the dentate rim, and the vessel is said to have been named after an excentric Scot called “Monsieur Monteigh” who wore the bottom of his cloak notched in a similar way. The general shape of these two porcelain wine coolers is quite similar to that found in silver but the claw and ball feet seem to have been influenced by contemporary furniture.³⁾ One of the coolers has handles shaped like chrysanthemum flowers while the other has tiger heads. The decoration is entirely in the Chinese style with no European influence and is of very high quality. The brocade border in iron-red and gold round the foot is very similar to the borders used on the birthday plates discussed above. The interior of both vessels has aquatic motifs. One shows a lotus pond with ducks, the other a big fish surrounded by smaller fish, crabs etc. The choice of the motifs seems to indicate that the Chinese manufacturer assumed that they were to be used as fish bowls, and if any of these pieces had stayed in China they would most likely have been used in that way. These two wine coolers form part of the collection of Karl XV. Unfortunately it is impossible to discover when they came to Sweden, but most probably they came from one of the early Royal collections and had been imported as early as the late K'ang-hsi period.

¹⁾ Cp. Hobson, R. L.: *The G. Eumorfopoulos collection*. Vol. V. Nos. E 69–70; and Legeza *op. cit.* No. 331.

²⁾ *Illustrated catalogue of Ch'ing enamelled wares*. No. A 842.

³⁾ A similar *monteith* in *famille verte* in a French collection is published in Michel Beurdeley, *Porcelain of the East India Companies*. London 1962. Cat. No. 52 (p. 160). For a similar piece in *famille rose*, see: *Sotheby and Co. Catalogue*, Nov. 6th 1973. No. 215.

Among the enamel decorated specimens of the K'ang-hsi period which were clearly influenced by Ming prototypes are dishes and bowls with incised designs of dragons chasing the pearl. An often used colour combination of the period is green and aubergine, which may be seen in two pieces illustrated here. The first is a large dish in the Hallwyl Museum (Pl. 37:b) on which the aubergine-coloured dragons among waves and flames are found both in the interior and on the sides. The other piece is a small bowl (Pl. 37:a) with plain inside and forcefully drawn aubergine dragons over waves on the outside, which has a delicate grass-green tone. Both pieces have the six character mark of K'ang-hsi (Pl. 64:c).

Of the porcelain *enamelled on the biscuit* the so-called *brinjal* bowls, are commonly seen. They were named after the Anglo-Indian word for the aubergine or egg-plant. Sometimes they are completely undecorated and covered with a purple-brown enamel glaze,¹⁾ but more often they are decorated with incised floral designs covered with *san ts'ai* type glazes in green, yellow and white like the bowl in Pl. 38:a.²⁾ The same type of decoration is also found on a green ground.³⁾ The *brinjal* bowls are usually of a rather coarse quality and the incised designs are crude. They were apparently made in great quantities. The style is still very much in the late Ming tradition and these bowls were produced mainly during the Transition Period and the early part of K'ang-hsi.

Another type of ware enamelled on the biscuit which is also commonly seen is the so-called *tiger-skin* glaze. This glaze, which is sometimes also called *leopard-skin* or *egg and spinach*, is obviously derived from the *san-ts'ai* wares of the T'ang dynasty. The glazes used are green, yellow, dark aubergine and white and are applied in fairly large spots which are then allowed to run into each other, giving a mottled effect. Most objects with this kind of glaze are of a rather crude quality and are obviously meant for export and the general market. A bowl and two cups and saucers of this type are in the Dresden collection⁴⁾ and examples are also found in other early European collections.⁵⁾ The three pieces illustrated here (Pl. 38:b) are all of a rather simple quality, the best potted being the bowl. The saucer has an inscription in underglaze blue on the base reading: *Chi ch'ou nien pu yüeh chih* [22] (made in the fifth month of the *chi-ch'ou* year). The inscription is very badly written, the two characters *chi* [23] and *pu* [24] are wrongly rendered and the whole is obviously the work of an illiterate workman. The cyclical date in the 60 year cycle undoubtedly refers to the year 1707; the earlier alternative, 1649, seems far too early. This ware seems to have been in use mainly during the later part of the

¹⁾ *Chinese and Scandinavian ceramics*. MFEA exhibition cat. No. 14. 1970. No. 57.

²⁾ Legeza, *op. cit.* Nos. 323–324.

³⁾ Legeza, *op. cit.* No. 322.

⁴⁾ Walter Bondy, *K'ang-hsi*. München 1923, P. 203.

⁵⁾ A pair of vases at Hampton Court with purple, green and yellow glazes are mentioned in the inventory of 1696 and must have arrived before 1694. In the same collection there is also a ewer shaped like a stag with a *ling-chih* in its mouth, decorated in mottled glaze on the biscuit. TOCS. Vol. 25, 1949–50. *Queen Mary II's porcelain collection at Hampton Court*.

17th century and the beginning of the 18th century, but later on it went out of fashion.

Of the K'ang-hsi wares found in Swedish collections the group with rich enamel decoration on the biscuit is not too well represented. Very few large pieces are found, and the famous *famille jaune* and *famille noire* wares are mostly represented by quite insignificant examples. The small group of *email sur biscuit* selected here (Pls. 39-47) is, however, quite typical of the period and includes some interesting specimens of high quality.

The pair of bronze-shaped libation cups in Pl. 39:a decorated in *famille verte* enamels is of a relatively common type.¹⁾ The modified *Kuang* shape used is also found among other K'ang-hsi wares (cp. Pl. 48:b). Vessels of this type with stylized *t'ao-t'ieh* masks and *ch'ih* dragons in relief were undoubtedly copied from prototypes in rhinoceros horn.

The so-called supper-sets made of small, often differently shaped trays which fit together are often found among the K'ang-hsi wares enamelled on the biscuit. Sometimes they take the shape of lotus flowers but more often they are of square or round outline.²⁾ They were used for sweetmeats and *hors-d'oeuvres* and were apparently most popular; the shape is still used in the Far East. They were also exported to Europe, where they were soon copied, and are sometimes known as *Cabaret*.

The supper-set in Pl. 39:b is of a type which is very often seen, with flowers of blossoming plum branches reserved in biscuit. On the exterior are sketchy bamboo twigs, which are another standard element on sets of this type. The dominating colour of the interior is a very strong, brilliant, dark green enamel. This set, which once belonged to the Bielke collection, is likely to have been imported to Sweden during the K'ang-hsi period. The two small trays in Pl. 40:a must also originally have formed part of a similar set. They are decorated with figure scenes and have a prunus border similar to the one on the earlier set. Likewise the two trays in Pl. 40:b were probably part of a supper-set. They are decorated on the interior with fabulous beasts surrounded by auspicious objects and the exterior has a dappled "tiger-skin" glaze.

The stand shaped like a small table in Pl. 41:b has an unusually fresh and lively decoration of flowering branches and fruit in delicate enamel colours on the biscuit. Table-shaped stands, as well as other types of stands, supports for vases, plaques for inlay in furniture etc., are frequently seen among the biscuit wares, as are incense-burners, ink-slabs and other small objects suitable for the scholar's desk. One such typical scholarly accessory is the scroll-weight in Pl. 41:a. It is shaped like a rectangular block and has a large *ch'ih* dragon serving as a handle.¹⁾

¹⁾ Cp. Legeza, *op. cit.* Nos. 358-359. Hobson, R. L.: *The G. Eumorfopoulos collection*. Vol. V. No. E 67.

²⁾ Cp. Hobson, R. L.: *The G. Eumorfopoulos collection*. Vol. V. Nos. E 154-156.

³⁾ A similar scroll-weight with the handle in the shape of a prunus bough and decorated with dragon and phoenix medallions was in the Eumorfopoulos coll. R. L. Hobson, *The G. Eumorfopoulos collection*. Vol. V. No. E 88.

Another piece of this kind, without a handle and decorated with children at play was exhibited at the O. C. S. Ch'ing exhibition, 1964. Cat. no. 138.

Among the most attractive wares enamelled on the biscuit are the well-known dishes decorated with large fruiting branches on the inside and flowers on the outside (Pl. 42). They also have a finely incised design of *an hua* [25] type with dragons among clouds. Dishes of this kind are supposed to have been part of an imperial dinner service. Bowls with similar designs are also found.¹⁾ Apparently the service was originally very large and examples are found in many different collections, and there are still specimens in the Palace collection.²⁾ All pieces of this type are marked with the six-character K'ang-hsi mark in underglaze blue. The dish illustrated here is one of two from the collection of His Majesty the late King Gustaf VI Adolf. They were not bought as a pair; one of the dishes was acquired very early and has the registration number 20, the other, which once belonged to Mrs. Margot Holmes, has the number 2115.

The design of *hai ma* [26] and other fabulous beasts among waves together with prunus flowers and different auspicious objects is commonly found among the wares enamelled on the biscuit. This design was already popular during the Ming dynasty, and some specimens in this group are likely to have been made during the late Ming and Transition periods. Many pieces in this group are rather heavily potted but the bowl reproduced here (Pl. 43:a) is made of a rather thin porcelain and the design is covered with a thin feldspathic glaze. It is marked K'ang-hsi and does not seem to have been made until the later part of the period.³⁾

The well-known *famille jaune* style of decoration is represented here by two pieces only. The first is a bell-shaped bowl with lively figure scenes taken from the famous novel *Shui hu chuan* [27] and painted in enamel colours on a yellow ground (Pl. 43:b). The other piece is a beaker of bronze shape with a delicate design of flowering branches (Pl. 44) which was once part of one of the familiar sets of five vases so popular in Europe during the late 17th and the 18th centuries. Two covered vases, which were probably part of the same set, are preserved in the Royal Household collection and once belonged to Queen Hedvig Eleonora.

From the Royal Household collection, which contains some very fine K'ang-hsi specimens, come the ducks and two pairs of guardian lions shown in Pls. 45-47. The ducks, which come from the Chinese Pavilion at Drottningholm Palace, are especially rare and fine specimens. They are seated on large lotus leaves and are extremely well modelled, giving a lively and realistic appearance. The enamelling is in the *famille verte* style, and the unglazed beaks are gilded.

The two pairs of guardian lions (Colourplate 1, Pls. 46-47) are also of very high quality with lustrous enamel colours in green, blue yellow, aubergine and iron-red. Both

¹⁾ Jenyns, S. *Later Chinese Porcelains*. Pl. 35:1.

²⁾ Illustrated catalogue of Chinese Government Exhibits . . . Vol. II, No. 196.

³⁾ Three pieces with this type of design are in the Baur collection, one of them with the apocryphal mark of Chia-ching. See: John Ayers, *The Baur collection. Chinese ceramics*. Vol. II. Nos. A 254-56. Also in the same collection (No. A 230) is a bowl with *hai ma* design painted in underglaze blue and copper red. Cp. also Legeza *op. cit.* No. 328 for a biscuit bowl of this kind with K'ang-hsi mark.

pairs are in good condition but, unfortunately, one of the male lions (Pl. 47:a) has lost his embroidered bowl. The two pairs are quite similar, with the lions seated on socles decorated with reserved panels on a ground of cracked ice with scattered prunus flowers, but the design and shape of the panels are somewhat different.¹⁾ Figurines of this type were undoubtedly among the most popular and most highly appreciated Chinese porcelain wares in Europe and were the pride of all "Chinese cabinets".

Porcelain decorated with a monochrome enamel glaze is exemplified in our Pls. 48-51, although this group is not particularly well represented in Swedish collections. The deep purple glaze so characteristic of the period is represented by the wine-pot and the two libation cups in Pl. 48 and by the small bowl in Pl. 49:a. The wine-pot and the cups are rather heavily potted with the base in unglazed biscuit. The pot is of the type which has its filling hole in the bottom, and which was later imitated in England in the so-called *Cadogan* coffee-pots. These peach-shaped pots were apparently very popular in China because of the auspicious implication of the form, and they were made from the later part of the Ming up to at least the first half of the 19th century.²⁾ The shape of the peach lends itself excellently to use as a pot and the realistic appearance of the fruit is often emphasized, as in this case, by sprigs of foliage in applied relief.

The two libation cups (Pl. 48:b) are of the same modified *Kuang* shape as seen earlier in *famille verte* (Pl. 39:a) and have similar *ch'ih* dragons in relief on the handle and below the spout. The glaze is very thick and dark.

The bowl in Pl. 49:a is of a quite different type from the pieces just mentioned. It is made of a very thin and fine porcelain and delicately potted. The glaze is deep and very lustrous, the base is white glazed and has the mark of K'ang-hsi.

Of the specimens with yellow glaze the stem cup in Pl. 49:b seems to be the earliest. It is quite heavily potted and is still very much in the Ming tradition, but the incised floral sprays are more in the K'ang-hsi style. The amber yellow glaze is unevenly applied and gives a mottled effect. The bowl and the cup, Pl. 50, although quite different in size are both of the same four-lobed shape and are decorated with incised dragons under an amber glaze. The cup has a Ch'eng-hua mark in brown on the base. The bowl in Pl. 51:b is thinly potted and has a light amber glaze. It has a six-character K'ang-hsi mark in underglaze blue on the base.

¹⁾ For a similar lion in the Dresden collection, see: Bondy, *op. cit.* P. 181. Cp. also the pair illustrated by M. Beurdeley: *The Chinese collector*. Fribourg 1966. Cat.no. 160; and by R. L. Hobson: *Later Ceramic wares of China*. Pl. X.

²⁾ Two wine-pots of this shape with purple glazes are in the Baur collection. Ayers, J.: *The Baur collection. Chinese ceramics*. Vol. II. No. A 219-20. A *famille verte* example in the Victoria and Albert Museum is reproduced by W. B. Honey, *Guide to the later Chinese porcelain*. Pl. 73:c. A late Ming blue-and-white example is shown in Hobson-Hetherington, *The Art of the Chinese potter*. London 1923. Pl. CXLIX, Fig. 2.

The small cup in Pl. 51:a in the shape of an althea flower is an unusually fine and delicate piece. It is covered with a yellow glaze except for the foot which is glazed green. On the inside of the foot is a Ch'eng-hua mark (Pl. 64:e).¹⁾

Of the monochrome porcelain with high fired glazes only the *peach-bloom* type is represented in this selection. This glaze, which is known to the Chinese as *p'in kuo hung* [28] (apple red) or *chiang tou hung* [29] (bean red), is considered to be one of the finest inventions of the K'ang-hsi period. It seems that the wares of this kind produced at the imperial kilns of Ching-tê chên were restricted to a mere eight different shapes.²⁾ Of these only two are represented here. The peach-bloom glaze is generally considered to have been invented during the later years of the K'ang-hsi period but it is not known when it was first used. It could be of some interest in this context to note that on the lotus-shaped bowl discussed above (Pl. 22), which is decorated in underglaze blue and copper-red and dated 1671, the red colour has very definite moss-green spots of exactly the same type as found in the peach-bloom glaze.

All peach-bloom specimens are relatively small in size and were intended for the scholar's desk. They are always marked with the six-character *nien hao* of the period. The beehive-shaped water pot called *ch'i chao tsun* [30] by the Chinese is one of the most common peach-bloom shapes.³⁾ Its Chinese name means "chicken coop vase", and it is so called because it resembles the bamboo baskets or coops used for caging chickens. At the top of the basket there is a small opening through which the birds are fed. The type is represented here by the water pot in Pl. 52:a which has a light pink peach-bloom glaze with small green spots, and like all pieces of this shape it has three incised medallions with coiled archaic dragons on the sides. The quality of the piece is very fine but unfortunately it is badly damaged.

The water pot in Pl. 52:b is of a somewhat different form, of less elegant outline. The pink peach-bloom glaze has large areas of very heavy green.⁴⁾ Like the preceding piece it has the six-character K'ang-hsi mark written in underglaze blue on the base, but in this case the mark is not so well written. It is obviously not a specimen of very high quality and may be of later date.

¹⁾ A wine cup of different shape but also modelled in the shape of a flower and enamelled in similar style, is in the T. H. Shire collection. (TOCS, Vol. 35. *The arts of the Ch'ing dynasty*, No. 140). It is in the form of a five-petalled flower enamelled on the biscuit in yellow and resting on its green and white calyx, with an aubergine stalk handle rising above the rim. Also related to this piece is a water-dropper published by Hobson (*Later ceramic wares of China*, Pl. XLVIII: Fig. 1) in the form of a magnolia cup with the stalk forming a spout.

²⁾ Chait, R. M., *The eight prescribed peachbloom shapes bearing K'ang Hsi marks*. O. A. Vol. III, No. 4, 1957.

³⁾ Examples of this shape are found in most major collections. Very fine specimens of this and other peach-bloom types can be seen in the Baur collection (J. Ayers, *The Baur collection. Chinese ceramics*. Vol. III), and some fine examples were recently sold at the Sotheby sale in Hong Kong mentioned above (note 1. p. 74) where references to other similar pieces were made (No. 224).

⁴⁾ A piece of the same shape and with a very similar colour combination was in the Eumorfopoulos collection. Hobson, *The G. Eumorfopoulos collection*. Vol. V. No. E 263.

The brush washer or brush-bath called *t'ang lo hsi* [31], or "gong-shaped washer", is also a well-known peach-bloom shape and is here represented by two pieces. The first (Pl. 52:b) is of a very fine quality and has a light pink glaze with green mottlings. The second (Pl. 53: a) has a dark pinkish glaze with no green. It has unfortunately been repaired.

Among the examples of white glazed Ching-tê chén wares selected here are also two water pots. One of these (Pl. 54:b) is of exactly the same *ch'i chao tsun* shape as the peach-bloom pot Pl. 52:a and also has the three incised dragon medallions on the sides. It has no mark, only two double rings on the base. It is of very fine quality.

The second white glazed water pot (Pl. 54:a) is of a quite different shape, with wide mouth and sloping sides, with a design of cloud scrolls in low relief on the exterior. Water pots of this type are quite common and are found both with white glaze and with celadon glaze.¹⁾ The shape seems to be a K'ang-hsi innovation. They are always decorated with clouds and have the six-character mark of K'ang-hsi in underglaze blue on the base.

The white glazed ewer of Tibetan shape in Pl. 53:b is a fine and unusual example of Ching-tê chén porcelain. It has a finely incised design of chrysanthemum scrolls and the sacred pearl, and was obviously made in imitation of the famous white wares of Yung-lo with *an hua* design. The shape, which copies a Tibetan ewer,²⁾ is found in Chinese porcelain of the later part of the Ming dynasty and seems to have been quite popular during the K'ang-hsi reign. It is frequently seen on ewers decorated in enamel on the biscuit with the *hai ma* motif (Cp. Pl. 43:a) and is also found in cloisonné enamel and in lacquer. This ewer probably had a place in the ritual of one of the many lamaistic temples which flourished during K'ang-hsi's time.

The two white glazed specimens Pl. 55 and 56:b are both characteristic examples of a type of porcelain which was frequently used for export to Europe. The vase (Pl. 55) has a fine carved and incised design of peony sprays. It has the mark of the Dresden collection incised on the base, which shows that it is one of the many pieces which were imported to Europe during the time of K'ang-hsi. The bowl (Pl. 56:b) has a very strongly carved lotus design on the exterior and a finely incised border below the rim on the inside. Both pieces are made of a fine white porcelain with a slightly bluish white glaze.

Although the *Te-hua* ware of Fukien is quite well represented in Swedish collections only two pieces have been chosen to represent the group here, since the selection was made primarily to illustrate the wares of Ching-tê chén. Both specimens

¹⁾ For a similar water pot with white glaze, see: TOCS, Vol. 35. *The Arts of the Ch'ing dynasty*. No. 305. For the celadon glaze, see: W. B. Honey, *Guide to the later Chinese porcelain*. Pl. 7:a. Another example is in the Collection of Mrs. Nora Lundgren, Stockholm. A pot with clair-de-lune glaze is in the Brundage collection, d'Argencé, *op. cit.*, Pl. LIXV:d.

²⁾ These Tibetan ewers were originally made like wooden barrels with metal hoops and fittings, but later on were often made completely of metal. The shape is quite different from that of the so-called monk's cap jugs found in early Ming porcelain.

are decorated with *ch'ih* dragons in relief, which seem to have been a favourite motif at the time. The ewer (Pl. 57) is of a very familiar type, in shape imitating a rolled-up hand-scroll tied with a string round the middle.¹⁾ Such pleasantries were the delight of the Chinese scholar who loved to surround himself with all kinds of fanciful objects.

Vases with a *ch'ih* dragon coiled round the neck, like the one in Pl. 58, are also frequently seen among the Fukien wares.²⁾ They are found in many different shapes, one of the most common of which is the pear-shape and they are often supported by an open-work stand.³⁾

One of the wares which was especially popular in the trade with Europe during the late 17th and early 18th centuries is the so-called Chinese *Imari* ware decorated in underglaze blue, iron-red enamel and gold. This ware was from the beginning a deliberate copy of the Japanese porcelain wares of the Arita district, which were exported in large quantities from the coastal town of Imari and were long appreciated in Europe. Chinese Imari ware seems to be one of those products which were made almost entirely for export. Large amounts of this ware is found in Sweden, and both the Bielke collection and the collection of Karl XV, both now in the MFEA, were very rich in this type of porcelain. As a typical example of this ware at its best, the vase in Pl. 59, which is one of a pair, has been chosen to represent the type. The decoration is very rich and covers almost the entire surface of the vase, but it is very well painted and of superior workmanship. The colours are strong and lustrous and the vase gives a gay and lively impression. On the top of the cover is a lion painted in enamel colours on the biscuit.

The covered bowl and the dish in Pl. 60 are examples of another typical export ware often used for large services. It is decorated in gold and iron-red only. The sides are moulded with a tulip pattern. The design found on these pieces and that on the Imari jar just referred to are still completely Chinese in style and show no European influence. This is typical of the early export wares, and it is interesting to see that this is the case even where European shapes are copied (Cp. Pls. 34-36 and Pl. 17:a). The dish in Pl. 61 depicts a Dutch couple but they are set in a garden which is entirely Chinese, and even their clothes are decorated with Chinese ornaments. The design is painted in red and gold, with small patches of pale green enamel used only for the lady's hair. This dish, apparently part of a large service, is found in several versions and examples are to be seen in many collections.⁴⁾

¹⁾ There is also another wine pot of this type in the Kempe collection (*Chinese ceramics in the Carl Kempe collection*. No. 594) and several others are found in different collections. Cp. Legeza, op. cit. No. 229. They also seem to have been common as export wares to Europe.

²⁾ For a vase of the same shape, see J. Ayers, *The Baur collection. Chinese ceramics*. Vol. II. No. A 262.

³⁾ *Chinese ceramics in the Carl Kempe collection*. Nos. 597-98.

⁴⁾ Cp. Michel Beurdeley, *Porcelain of the East India Companies*. Cat. No. 192 (p. 194). The motif on these dishes is traditionally described as representing Louis XIV and Madame de Montespan but obviously shows a Dutch couple.

Although the porcelain selected for presentation here is very limited in scope, it still may serve to give a general idea of the type of material to be found in Swedish collections, and it also shows something of the amazing variety of ceramic wares found during the time of K'ang-hsi. In spite of the short duration of the period it was a time of seething activity, experimentation and inventiveness, the result of which manifests itself not only in a number of new wares, glazes and decoration techniques, but also in new shapes and new types of designs.

Among the wares described here we find a number of new shapes, some of them very representative of the period. Of the vases the club-shaped type, usually called *rouleau vases*, is frequently seen and is one of the most characteristic new shapes of the period (Pls. 2,3, 16:a, 19). Other new shapes are the long-necked bottle-shaped vase (Pl. 23:a), the ovoid vase with flared neck (Pl. 11), and vases of different shapes with *ch'ih* dragons round the neck (Pl. 58). Many new types of ewers are also found, among those illustrated here are the pot in the shape of a lotus flower (Pl. 12:b), the scroll-shaped ewer with *ch'ih* dragons and several different forms with handles made in imitation of wicker-work (Pl. 31:b). Many of the objects intended for the scholar's desk are also in new forms, like the beehive-shaped water pots (Pl. 52:a, 54:b), the water pots of the shape exemplified in Pl. 54:a and the scroll weight of Pl. 41:a. Although they had already appeared in the Ming, the supper-sets are also typical of the period and are met with in a number of different shapes (Pl. 39:b).

Among the shapes clearly of foreign origin are the sprinkler (Pl. 18), the covered bowl of silver or pewter shape (Pl. 17:a), the *monteith* (Pls. 34-35) and the Tibetan ewer (Pl. 53:b). The contemporary interest for the archaic is seen in the use of different bronze shapes (Pls. 14, 39:a, 44, 48:b). The variety of shapes used is almost endless and the small selection presented here can only hint at the richness to be found.

Likewise, when it comes to designs we meet with a variety and richness which is almost overwhelming. The K'ang-hsi period may not have added so many new motifs to the rich flora of already existing designs, but it used the traditional motifs in a way different to its predecessors.

Most of the border designs and other decorative motifs are to be found on earlier Chinese porcelain and other materials, but during this period they underwent slight changes and the artists selected a rather limited number of decorative ornaments which they used over and over again. Among the borders used the most common are the *hatched-chevron* (Pls. 2, 3, 12:a, 14, 16:a, 39:b, 44), a simple *classic scroll* (Pls. 2, 32:a, 33, 39:a, 40:a), *dentate bands* (Pl. 2, 16:a), *ju-i heads* (Pl. 2, 16:a), *star-diaper* (Pls. 5:a, 6, 41:b) and *brocade patterns with chrysanthemums* (Pls. 28, 34, 35). Characteristic background patterns are the *cracked-ice* (Pls. 31:b, 46, 47) and the *fish-roe grounds* (Pls. 34-35).

Floral motifs are very common, and the *mou-tan* peony and the lotus are still the most frequently used flowers, as they had remained since Sung times, but

the prunus (usually the Japanese apricot, *prunus mume*) became more common than ever before. Among the animal designs the most striking is the frequent use of the *ch'ih* dragon (Pls. 10, 39:a, 41:a, 48:b, 52, 54:b, 57, 58) which seems to have been one of the most popular motifs of the time. Lions are also much more common than before and have their finest representatives in the sculptures of pairs of guardian lions, which from now on become such favourites in Chinese art (Pls. 46-47, Colourplate 1). Birds of different kinds, butterflies and fish are also among the most common designs. All sorts of auspicious objects, Buddhist emblems, antiques, etc., are also abundantly used, often in borders or in between the main designs. As has been mentioned earlier, designs taken from the décor of ancient bronze vessels are frequently found, both on bronze shaped pieces and on other forms.

But perhaps the most characteristic new feature of the designs found on K'ang-hsi porcelain is the domination of figure and landscape motifs and the realistic and detailed way in which these motifs are executed, in stark contrast to the style of the Ming dynasty. Many of these motifs are clearly inspired by contemporary paintings and book illustrations, more so than ever before in the history of Chinese porcelain. There is also a tendency to place the main emphasis on the design, sometimes to such an extent that form and design become separate units which do not fit together harmoniously. This tendency became further strengthened during the later Ch'ing dynasty. However, on most of the Kang-hsi wares design and shape form a well balanced whole.

The high quality of the porcelain, the perfection of the glazes and the refined workmanship of the designs all contribute to make the best products of the K'ang-hsi kilns stand out as some of the finest wares ever produced during the long history of Chinese porcelain.

DESCRIPTION OF PLATES

Colourplate 1. See: Pl. 47:b.

Colourplate 2. See: Pl. 28.

Pl. 1:a. Bowl, bell-shaped with everted mouth and straight foot. Decorated in underglaze blue on the outside with a continuous lotus scroll and above the foot a band of overlapping petals. In the centre, inside, a lotus flower and below the rim a broad border with lotus scrolls.

Six character *Ch'eng-hua* mark within double rings on the base.

D: 21 cm

G VI A collection

Pl. 1:b. Large circular dish, saucer-shaped with rounded sides and everted lip. Slightly tapering foot. The foot rim has a broad unglazed groove for a stand. The base is slightly convex.

Decorated in underglaze blue on the side and inside with forcefully painted scrolls of lotus.

D: 38 cm

M F E A

Pl. 2. Club-shaped vase with short cylindrical neck, with a narrow raised band in the middle, and wide projecting mouth. Short, slightly spreading foot with marked foot rim.

Decorated in underglaze blue. Round the body a landscape with wide expanses of water. In the foreground a fisherman and his boat, in the background high mountains with partly hidden houses and two philosophers discussing on a highland plateau. Forcefully painted in dark and light washes.

On the neck a scroll border and a border with *ju-i* heads, with a dentate band above. Below the lip a hatched chevron border. Two blue circles on the base.

D: 17 cm H: 46 cm

M F E A

Pl. 3. Club-shaped vase with short cylindrical neck, with a narrow raised band in the middle, and wide projecting mouth. Short, straight foot and recessed base.

Decorated in underglaze blue with a scene depicting an officer receiving gifts. He is seated on a chair, on his right is a man with a sword, on his left servants with standards, in front of him three kneeling men offering gifts. Behind the man is a screen and above him a tile roof over which clouds are seen, in the foreground a fence and garden rocks.

On the shoulder is a border of stylized clouds, on the neck are sprigs of bamboo and below the lip a hatched chevron border. Blue double rings on base.

D: 18.5 cm H: 47 cm

Hallwyl Museum

Pl. 4. Brush pot of cylindrical shape with straight sides. Broad concave base with circular recess in the centre. Decorated in underglaze blue with landscape and figures. One side shows part of a palace building and a garden terrace. Outside the building stand two men, one of them a monk with a fly-whisk in his hand. On the terrace is a young lady with her maid. The scene is framed on one side by a large plantain and on the other by an arrangement of clouds. The other side shows a landscape. In the centre is a group of three persons, a man dressed as an official and a young lady with her maid. To the right is a male attendant standing by a chariot. To the left a saddled horse and a young man seated on the ground with his sword and a bundle hanging from a bamboo pole at his side.

Six character *Ch'eng-hua* mark in blue on the base recess.

D: 18.7 cm H: 15.5 cm

Dr Gustaf Hilleström

Pl. 5:a. Round dish with everted side and flattened, slanting rim. Tapering foot and slightly convex base. Decorated in underglaze blue. In the centre a mountain landscape with a gentleman seated fishing on a river bank in the foreground engaged in conversation with another man.

On the rim five eight-lobed floral medallions on a star-diaper ground. The outside is decorated with stiff, ornamental lotus flowers.

Six character mark of *Chia-ching* on the base.

D: 26.9 cm

Mr Tore Boström

Pl. 5:b. Incense burner of cylindrical shape, with straight sides, on three low feet. Thickened mouth rim with thin central groove. Slightly concave base with unglazed band and recessed cylindrical centre.

Forcefully decorated in underglaze blue with a mountain landscape and river scenes in graded washes. The scenery shows heavy mountains, pavilions of different types, three sages standing on a promontory and a fisherman in his boat.

D: 22.3 cm H: 16.8 cm

Mr Tore Boström

Pls. 6-7. Ovoid vase, one of a pair, with short neck and rolled mouth rim. Unglazed foot rim and recessed, flat base.

Decorated in underglaze blue with a fine and detailed river scene with figures, boats and houses. On the shoulder a broad star-diaper border. On the neck swastika symbols and circles and below the lip a key-fret border.

D: 23 cm H: 33 cm

M F E A

Pls. 8-9. Large trumpet-shaped vase. Decorated in underglaze blue with a detailed river landscape with boats, pavilions, temples, bridges and numerous figures. Below the mouth and above the foot are broad lappet borders decorated with antiques and auspicious objects. Below the rim on the inside a hatched chevron border and stylized lotus border.

D: of mouth: 42 cm H: 91.5 cm

M F E A

Pl. 10. Bottle-shaped vase with ovoid body and tall cylindrical neck tapering towards the mouth. Decorated in underglaze blue with a *ch'ih* dragon round the neck and waves and stylized mountains above the base. Double rings in blue on the base.

H: 20.5 cm

Mr Tore Boström

Pl. 11. Vase with ovoid body and tall neck with flared mouth. Slightly raised band round the shoulder. Short, straight foot.

Decorated in underglaze blue with a large carp among waves and the *Lung Men* gate among clouds. Double rings below the mouth, above the foot and on the base.

H: 22 cm

M F E A

Pl. 12a. Small ovoid jar with short neck. Recessed base. Decorated in underglaze blue with a young lady on a garden terrace. Hatched chevron border on shoulder and double rings above foot.

Greyish white glaze with wide, dark crackle. *Soft paste* porcelain.

H: 7.5 cm

Mr Ulf Ahlsell

Pl. 12b. Wine pot in the shape of a lotus flower. The spout is in the shape of a lotus leaf, the handle is formed like a stalk and the body like a lotus bud with its characteristic seed-pod.

Bluish white glaze, the spout and the top of the ewer with the lid painted in underglaze blue. Six small, unglazed lumps of clay form the feet of the pot.

W: 15 cm H: 9 cm

Private collection

Pl. 13:a and Pl. 64:a-b. Three saucer-shaped dishes with scalloped sides and ogee edge. Decorated in underglaze blue with, in the centre, a man and a woman hunting on horseback. So-called *love-chase* motif. The motif is slightly different on the three dishes.

On the sides are the *Eight Buddhist Emblems* and lotus arabesques. Lily plants in the scallops outside.

Six character *Ch'eng-hua* mark within double rings on the base.

D: 20 cm

Dr Gustaf Hilleström

Pl. 13:b. Small dish, deep with slanting, flattened rim. Decorated in underglaze blue. In the centre inside Chinese ladies on a garden terrace wearing western clothes and hairpieces *à la mode Fontanges*. Broad border with flowering branches.

On the outside floral sprays. On the base an artemisia leaf within double rings.

D: 15.4 cm

M F E A

Pl. 14. Vase in the shape of a *tsun* bronze beaker. Rounded body, wide cylindrical neck with cup-shaped mouth and spreading foot. Two unglazed handles in the shape of monks standing on lotus leaves supported by stems.

Decorated on the exterior with different borders and broad bands with imitation bronze designs on a powder blue ground. Below the mouth rim a key-fret border and two more key-fret borders round the waist. Round the neck and belly broad bands with designs of *t'ao-t'ieh* masks on a fish-roe like ground. Hatched chevron border above the foot. Blue double rings on the base.

D. of mouth: 22 cm H: 38.3 cm

Mr Ulf Ahlsell

Pl. 15a. Dish with foliate rim and lobed sides. Sides and interior covered with a brilliant, dark powder blue glaze. Rim and base white glazed. Artemisia leaf within double rings on the base.

D: 20 cm

Private collection

Pl. 15:b. Large, bell-shaped bowl, with everted rim, on low foot. The exterior painted in dark blue, under a somewhat lighter blue glaze, with a lotus pond with large fish and a man standing in an open pavilion on the shore.

The interior is white glazed. On the base is a four-character *Ch'eng-hua* mark within double rings in blue.

D: 25.7 cm H: 13 cm

Hallwyl Museum

Pl. 16:a. Club-shaped vase with cylindrical neck and wide everted mouth. Exterior covered with a pale powder blue glaze and decorated in gold. Round the body bamboo, flowering prunus and roses, two birds and a butterfly. On the shoulder a wide diaper-border with four medallions enclosing precious objects. The border is enclosed by a scrolled *ju-i* band below and a dentate band above. Bamboo sprays on the neck and dentate band and hatched chevron border below mouth.

H: 20.7 cm

Mr Ulf Ahlsell

Pl. 16:b. Vase of baluster shape with short neck and spreading foot, with tapering foot rim. The neck is unglazed.

The exterior covered with a dark powder blue glaze with two reserved medallions, one leaf-shaped and one fan-shaped. The two medallions are decorated with flowers in underglaze blue under a white glaze. The blue ground is covered with stylized chrysanthemum flowers painted in gold. Below the neck and round the foot diaper borders also painted in gold.

H: 12.2 cm

M F E A

Pl. 17:a. Bowl and cover. The bowl has almost straight sides rounded towards the low foot and two S-shaped handles with lion heads. The flat cover has sloping, everted sides and a small button-shaped knob.

The exterior is covered with a powder blue glaze with reserved fan-shaped medallions, two on the lid and two on the bowl. The medallions are decorated in underglaze blue, one scene showing a landscape with a scholar walking and one showing a flowering plum branch with a bird. The same scenes are repeated on bowl and cover. The edge of the cover is dressed brown.

D: 15 cm H: 11 cm

M F E A

Pl. 17:b. Bowl one of a pair, with rounded sides and short, straight foot. The exterior covered with a powder blue ground with four reserved medallions decorated in *famille verte* enamels on a white glazed ground. Two of the medallions are of four-cusped shape and two of five-lobed floral shape. They are painted with figure scenes in green, iron-red, blue, yellow, aubergine and sepia. On the blue ground between the medallions are the *Eight Buddhist Emblems* painted in gold. The rim is gilt.

The base shows a squatting dwarf painted in underglaze blue, red enamel and gold within blue double rings.

D: 12.8 cm H: 6 cm

M F E A

Pl. 18:a. Sprinkler, bulb-shaped body and tall tapering neck with two swellings. High, spreading foot. Deeply recessed base.

The exterior covered with a pale *café-au-lait* coloured glaze and decorated with three large and six small reserved medallions painted with flowers in underglaze blue and covered with a white glaze. Lip and footrim with brown glazed band.

H: 19 cm

Dr Gustaf Hilleström

Pl. 18:b. Sprinkler, of similar type as the preceeding, but covered with a pale green celadon glaze.

H: 17.5 cm

Dr Gustaf Hilleström

Pl. 19. Club-shaped vase with short cylindrical neck and wide horizontal mouth. Short, straight foot and recessed base. The exterior covered with a pale green celadon glaze. The design, which shows a landscape with a large pine tree, two deer and a crane, is modelled in white slip and partly covered with a dark underglaze blue and a brownish copper-red glaze.

Inside and base are white glazed. Blue double rings on base.

D: 10 cm H: 26.3 cm

Mr Ulf Ahlsell

Pl. 20. Bowl and cover. Hemispherical bowl on low straight foot with a wide dish-shaped lid. The knob of the cover shaped like a foot and with a four-character *Ch'eng-hua* mark within double rings in underglaze blue under a white glaze. The same *nien hao* written with six characters is found on the base.

The exterior and interior covered with a pale green celadon glaze. The bowl and the cover are decorated with sprays of flowers and fruiting branches of pomegranate, Buddha's hand citrons and peaches in iron-red, yellow, green, aubergine and sepia enamel colours. The edge of the cover and the mouth rim of the bowl are dressed dark brown.

D: 16 cm H: 10.5 cm

G VI A collection

Pl. 21, and Pl. 62:a. Deep bowl in the shape of a lotus flower with sixteen petals in two rows, the lower row with projecting points on the outside, the rim foliate. Low, straight foot.

Decorated in underglaze blue. In the centre inside is a medallion with the word *hriḥ* in *siddham* script within a border of *ju-i* heads. Round the outside the upper rank of petals contains eight more decorative characters of *siddham* type alternating with floral sprays. Thin row of overlapping petals above the foot. Double rings in blue on the base.

D: 18.5 cm

Mid-17th century

Dr. Gustaf Hilleström

Pl. 22, and Pl. 62:b. Deep bowl of the same shape as the preceeding. Decorated in underglaze blue and copper-red. In the central medallion inside is the character *Shou* surrounded by stylized clouds and framed by a *ju-i* border. *Ju-i* heads are also found at the tip of each of the petals in the outer row. On the outside the upper rank of petals contains eight decorative characters of *siddham* type alternating with floral sprays.

On the base an eight-character mark reading: *K'ang-hsi hsin-hai Chung-ho t'ang chih* (made in the hsin-hai year [corresponding to 1671] of K'ang-hsi in the Hall of Middle Harmony) [12].

D: 21 cm

G VI A collection

Pl. 23:a. Bottle-shaped vase, with globular body and tall neck, on low foot. Unglazed mouth, which has been ground down. Decorated in dark brownish copper-red with three lions, their eyes painted in underglaze blue. Two of the lions, which are seated with lifted head, are almost identical, the third has turned its head and is looking backwards.

H: 36.8 cm

M F E A

Pl. 23:b. Brush pot, drop-shaped with wide mouth and slightly flaring foot. Decorated in copper-red with three lions in different positions. Their eyes painted in underglaze blue.

H: 12.2 cm

M F E A

Pl. 24:a. Bowl, with rounded sides and everted mouth, on low foot. The exterior decorated in copper-red with three fruits; pomegranate, peach and persimon. Greyish white glaze.

Six-character *K'ang-hsi* mark in underglaze blue within double rings.

D: 15.2 cm H: 7 cm

Carl Kempe Foundation

Pl. 24:b. Bowl, one of a pair, with rounded sides and everted rim on low, straight foot. The exterior decorated with three fruits in copper-red on a deep blue ground. Interior and base white glazed. Unglazed mouth rim.

Six-character *K'ang-hsi* mark within double rings in underglaze blue on the base.

D: 15.5 cm H: 7 cm

M F E A

Pl. 25:a. Wine cup, deep with rounded sides. Recessed concave base. Decorated in *tou-ts'ai* style in underglaze blue and green, iron-red, yellow and sepia enamels. On the exterior garden rocks with different flowers, a cock, a hen and chickens. In the well inside a *ling-chih* fungus and grass. Blue double lines frame the exterior decoration and are also found below the rim inside and round the well.

Six-character *Ch'eng-hua* mark in blue within square double frame on the base.

D: 6.6 cm H: 4.2 cm

Carl Kempe Foundation

Pl. 25:b-c. Wine cup, deep, bell-shaped on small foot. Decorated in underglaze blue with wintersweet (*Chimonanthus praecox*), characteristic of the 12th month, a short poem and a seal (see p. 77) [15]

Six-character *Hsuan-te* mark in underglaze blue within double rings on the base.

D: 6.5 cm H: 4.9 cm

G VI A collection

Pl. 26. Pair of wine cups, deep, bell-shaped on low foot. Decorated in underglaze blue and fine enamels in green, iron-red, yellow, pale aubergine and sepia. One with narcissus, characteristic of the second month, the other with a tree-peony (*mou-tan*) characteristic of the fifth month. Both cups have short poems and a seal (see p. 78). [17-18]

Six-character *K'ang-hsi* mark in underglaze blue within double rings on the base. (Pl. 64:d).

D: 6.5 cm H: 5 cm

Mr Tore Boström

Pl. 27. Bowl, nearly hemispherical, on slightly tapering foot. The exterior decorated in fine enamel colours in green, iron-red, yellow, aubergine and sepia. The design, which is extremely well painted in elegant and lofty fashion, shows a river scene with a pair of mandarin ducks, several small birds, reeds and lotus plants with large leaves.

Scroll border in red on foot. Underglaze blue double lines below the mouth and on the foot.

D: 17.4 cm H: 8.6 cm

G VI A collection

Pl. 28, and Colourplate 2. Imperial Birthday plate, made for the 60th birthday of the emperor *K'ang-hsi* in 1713. Small, deep dish with rounded sides and flat, slanting rim. Decorated in fine enamel colours in green, iron-red, aubergine, yellow and sepia. In the centre of the interior a bird on a peach branch.

The border, which is painted in iron-red, shows stylized chrysanthemum flowers and four medallions with seal characters on a diaper ground. The four

characters form the device *Wan shou wu chiang* (Ten thousand years of long life without end). [19]

Six-character *K'ang-hsi* mark in underglaze blue within double rings on the base.

D: 14.3 cm H: 2.4 cm

G VI A collection

Pl. 29 Dish, deep, saucer-shaped on low foot. Slightly convex base. Decorated on the inside in fine *famille verte* enamels in green, iron-red, blue, pale aubergine and sepia with a central vignette showing a boy opening the door of a house and looking out into the garden. Near the wall of the house is a small square seal in red with the two characters *P'ien shih* [20].

Six-character *Ch'eng-hua* mark in underglaze blue within double rings on the base.

D: 20.5 cm

G VI A collection

Pl. 30 Large saucer-shaped dish, with everted rim, on low foot. Convex base. Decorated in *famille verte* enamels with a landscape showing four men on a river bank under a large pine tree and a man riding on a carp in the river. Painted in green, iron-red, blue, yellow, aubergine and sepia, with the moon in gold.

On the base a sketchy leaf within double rings in underglaze blue.

D: 38.9 cm

Hallwyl Museum

Pl. 31:a. Bowl, bell-shaped on high tapering foot. Slightly convex base. Decorated in *famille verte* enamels in green, iron-red, yellow, aubergine and sepia. The design on the outside shows a pheasant on a garden rock flanked by a plum tree and a tree-peony on one side and two small birds, a butterfly and leaves on the other. In the centre inside is a rose spray.

Six-character *K'ang-hsi* mark in underglaze blue within double rings on the base.

D: 20.5 cm H: 9.5 cm

Mr Tore Boström

Pl. 31:b. Tea-pot, four-lobed, on flat base with four small feet. S-shaped spout and high handle made in imitation of wicker-work. Decorated in gold and *famille verte* enamels in green, iron-red, yellow, blue, aubergine and sepia.

Round the body panels with flowering sprays of plum, chrysanthemum, peony and lotus, and birds and insects. On the shoulder two different types of diaper borders. Below the lip prunus flowers on a cracked-ice ground. On the cover floral sprays and hatched chevron border.

H: 18.5 cm

Mr Tore Boström

Pl. 32:a. Square bottle of rectangular shape with small hour-glass shaped neck. Flat unglazed base.

Decorated in gold and *famille verte* enamels in green, iron-red, blue, yellow, aubergine and sepia. On two sides vases, books, painting scrolls, musical instruments and other antiques and auspicious objects; on the other two sides flowers by a garden rock. On the shoulder chrysanthemum flowers on a dotted ground and below the shoulder a border of prunus flowers on the same kind of ground and *ju-i* scrolls.

H: 16.5 cm W: 6 cm

Mr Tore Boström

Pl. 32:b. Brush pot (*pi t'ung*) of cylindrical shape. Slightly concave base with circular, recessed centre. Covered with glaze except for an unglazed band on the base.

The exterior decorated with *famille verte* enamels in iron-red, green, yellow, aubergine and sepia. The design shows a garden terrace with a high official reading a letter and his attendant standing behind him with a large sun shade in his hands; in front of them a kneeling man offering a tray of gifts.

On the base the owner's mark written in ink *Lü Chün-ch'en chi* [32].

D: 10 cm H: 13.4 cm

Hallwyl Museum

Pl. 33. Vase of baluster shape with short straight neck. Decorated in gold and *famille verte* enamels in green, iron-red, yellow, blue, aubergine and sepia. Round the body figure scenes showing the God of Examinations, brush in hand, standing on a fish-dragon among waves, and two demons with lotus flowers; above this is a scene with a lady carrying a child and receiving gifts from several female attendants on a garden terrace. Round the neck auspicious objects and key-fret border on the shoulder.

H: 41.6 cm

Hallwyl Museum

Pl. 34 (and 36:a). Wine cooler, so-called *Monteith*, in the shape of an oval basin with dentate rim supported on four claw and ball feet. Tiger heads with wide-open mouths in high relief on the short sides.

Decorated in gold and *famille verte* enamels in green, iron-red, yellow, blue, aubergine and sepia. On the exterior different flowers and flowering trees. Below the rim a border with halves of chrysanthemums on a fish-rope like ground, and above the foot a cash-pattern border with chrysanthemums. Inside, on the bottom, a lotus pond with large lotus plants, butterflies and a pair of mandarin ducks. Round the sides large carps alternating with floral sprays and on each lobe of the rim a crane or a floral spray. Flat unglazed base.

L: 55.5 cm H: 29.5 cm

M F E A

Pl. 35 (and 36:b). Wine cooler, so-called *Monteith*, of the same shape as the preceding but with chrysanthemum-shaped handles in high relief at the short ends. The exterior with similar decoration, but the interior with fish and crabs on the bottom, four fish on the side and a fish on each lobe of the rim.

M F E A

Pl. 36 (see above).

Pl. 37:a. Bell-shaped bowl, with flared mouth, on low, straight foot. The exterior with grass-green glaze and incised design, of two five-clawed dragons among clouds over waves, covered with aubergine enamel.

Interior and base white glazed. Six-character mark of *K'ang-hsi* in underglaze blue on the base.

D: 10.3 cm H: 5.3 cm

Mr Holger Rosell

Pl. 37:b. Dish, saucer-shaped, on low foot. Interior and exterior covered with grass-green glaze. Incised design covered with aubergine enamel, of, in the well, a five-clawed dragon among clouds, and, in the cavetto and on the outside, pairs of similar dragons.

White glazed base with six-character *K'ang-hsi* mark in underglaze blue within double rings (Pl. 64:c).

D: 31.3 cm

Hallwyl Museum

Pl. 38:a. Bowl, bell-shaped with flared mouth, on straight foot. Enamelled on the biscuit. On the exterior a carved design of sprays of lotus, peony and magnolia covered with green, yellow and white glazes. In the well a small spray in yellow and green. The exterior and interior covered with a brownish aubergine glaze. So-called *brinjal* bowl.

White glazed base with shop mark reading No. 39 [33] in square seal in underglaze blue within double rings.

D: 19.3 cm H: 9.2 cm

M F E A

Pl. 38:b. Small gourd-shaped vase. Recessed base. Enamelled on the biscuit with green, yellow, white and dark aubergine glazes. So-called tiger-skin glaze.

H: 10.7 cm

Dr Herman Lindberg

Bell-shaped bowl, with flared mouth, on straight foot. Enamelled on the biscuit

with green, yellow, white and dark aubergine glazes. So-called tiger-skin glaze. White glazed base and unglazed foot.

D: 17.5 cm H: 7.5 cm

Dr Gustaf Hilleström

Saucer-shaped dish on low foot. Enamelled on the biscuit with green, yellow, white and dark aubergine glazes. So-called tiger-skin glaze.

Six-character cyclical mark in cobalt blue on the base, reading: *Chi ch'ou nien pu yüeh chih* [22], and probably corresponding to the year 1709.

D: 15.7 cm

M F E A

Pl. 39:a. Pair of *kuang*-shaped libation cups. The handle is supported by two *ch'ih* dragons and two more are found under the spout. On each side is a dentate rib.

Decorated in enamel colours in green, blue, iron-red, yellow, aubergine and sepia. On each side and below the spout are *t'ao-t'ieh* masks on a ground sprinkled with small dots. Below the lip a diaper border with two panels, one with a fan and swastika the other one with instruments. *Ju-i* sceptre on the back of the handle. Red scroll border above the foot rim.

L: 11 cm H: 4.5 cm

M F E A

Pl. 39:b. Supper-set of square shape consisting of one hexagonal tray surrounded by two four-sided and four five-sided trays. Decorated on the biscuit in green, yellow, aubergine and sepia enamels.

On the interior flowering prunus twigs, on the flat mouth rims hatched chevron borders with reserved prunus blossoms. On the sides sketchy bamboo twigs.

22.2 × 24.5 cm H: 1.9 cm

M F E A

Pl. 40:a. Pair of small, square trays, with steep sides and flat mouth rim, from a supper-set. Decorated on the biscuit in green, yellow, aubergine and sepia enamel colours. In the centre a lady with two children on a terrace outside a pavilion; the motif is presented in two different versions. On the rim reserved prunus flowers and a scroll border. On the exterior sketchy bamboo twigs.

D: 11 cm H: 2.5 cm

Mr Tore Boström

Pl. 40:b. Pair of small hexagonal trays, with steep side and everted rim, from a supper-set. Decorated on the biscuit with enamel colours in green, yellow, white,

aubergine and sepia. On the interior mythical beasts surrounded by flames and auspicious objects. On the exterior dappled glazes of 'tiger-skin' type.

D: 12 cm H: 3.2 cm

Mr Holger Rosell

Pl. 41:a. Scroll-weight in the shape of rectangular block. On the top a *ch'ih* dragon which serves as a handle. Enamelled on the biscuit in green, aubergine, yellow and sepia. Decorated on the top with peony flowers and on the long sides with flowers, butterflies, peony medallions and a medallion with a crane. On the short sides pierced cash-shaped medallions surrounded by butterflies and flowers.

The unglazed base has a fine hatched net, like a textile impression.

L: 29.3 cm H: 11 cm

Private collection, on loan to the M F E A

Pl. 41:b. Stand, shaped like a small table with upturned edges on four cabriole legs. Enamelled on the biscuit in green, yellow and aubergine. On the top of the table flowering branches and fruit. The sides have star-diaper borders.

L: 36.2 cm H: 10.7 cm

M F E A

Pl. 42. Saucer-shaped dish, one of a pair, with everted mouth, on low tapering foot. Slightly convex base.

Finely incised design on interior and exterior of dragons among clouds, and above the foot formal lotus petal borders. Above this a finely painted design in green, yellow and aubergine enamel colours. On the inside sprays with pomegranates and oranges and on the sides twigs with roses and camellias.

Six-character *K'ang-hsi* mark in underglaze blue within double rings on the base.

D: 25 cm

G VI A collection

Pl. 43:a. Bowl, bell-shaped with everted lip, on low, straight foot. Slightly convex base. Decorated on the biscuit with green, yellow, white, aubergine and sepia enamels. The design, which covers both the interior and exterior, shows flying horses (*hai ma*) among waves, prunus flowers and the *Eight Precious Objects*.

On the base six-character *K'ang-hsi* mark in underglaze blue within double rings under a white glaze.

D: 16 cm

Dr Gustaf Hilleström

Pl. 43:b. Bell-shaped bowl on low foot. Decorated in the *famille jaune* style in enamel colours in green, aubergine and sepia on a yellow ground which covers the whole of the interior and the exterior with the exception of small areas left in biscuit.

The design on the exterior shows figures in a landscape and is taken from the famous novel *Shui hu chuan*. It pictures Lu Chih-shen pointing to his mouth and demanding wine from a man carrying two buckets of wine on a pole. In the centre, inside, is a garden rock with shrubs.

The white glazed base has a shop seal mark reading No. 262 [34] within double rings in underglaze blue.

D: 19 cm H: 8.8 cm

Hallwyl Museum

Pl. 44. Vase in the shape of a bronze beaker, with flared trumpet-shaped neck, waisted band and everted foot. Slightly recessed base and broad, flat foot rim.

Decorated in the *famille jaune* style on the biscuit with green, aubergine and sepia enamels on a yellow ground, which covers the whole of the background except for the reserved parts. The design shows flowering branches of magnolia, tree-peony and plum by a garden rock with a pair of pheasants.

The inside of the mouth has a hatched chevron border in iron-red. The mouth has been slightly repaired.

D. of mouth: 12 cm H: 26 cm

M F E A

Pl. 45. Pair of ducks seated on large lotus leaves. Enamelled on the biscuit in green, aubergine, yellow, blue and sepia. The beaks are partly gilt. The lotus leaves are partly pierced, and the backs of the ducks have rounded openings.

H: 35.5 cm

The Royal Household Collection

From the China Pavilion, Drottningholm Palace

Pl. 46. Pair of guardian lions on rectangular socles. Decorated on the biscuit in strong enamel colours in green, blue, aubergine, yellow, iron-red and sepia. Some parts overpainted with gold and red paint.

The female lion with a cub, the male holding in his right paw the embroidered ball, which is made in open-work with a pierced cash-pattern. The socle is marked in front of the lion with the character *yu* [35].

The socles have two four-cusped and two square medallions on a ground of cracked-ice with prunus flowers. The medallions show flowers and lions.

H: 44 cm

The Royal Household collection

Drottningholm Palace

Pl. 47, and Colourplate 1. Pair of guardian lions on rectangular socles. Decorated on the biscuit in strong enamel colours in green, blue, aubergine, yellow, iron-red and sepia.

The female lion is fondling her cub, the male one was once holding a ball which is now missing. Both lions have the character *wang* (King) written on their foreheads [36].

The socles are decorated with four four-lobed, cusped panels with books, vases, bronzes, instruments and other antiques on a ground of cracked-ice with prunus flowers.

H: 45 cm

The Royal Household collection

Drottningholm Palace

P1. 48:a. Wine-pot, moulded in the shape of a peach. Curved spout from which sprigs of foliage in applied relief extend onto the body. Ear-shaped handle. Unglazed, recessed base, in the centre of which is a hole for filling.

Covered with a deep purple glaze.

L: 18 cm H: 14.3 cm

M F E A

P1. 48:b. Pair of libation cups of *kuang* type. A pair of *ch'ih* dragons in applied relief support the handle and another pair is found below the spout. Unglazed base, slightly recessed.

Covered with a mottled, deep purple glaze which is partly very thick and almost black.

L: 10.8 cm H: 4.7 cm

Carl Kempe Foundation

P1. 49:a. Bowl, with rounded sides and turned-out rim, on low foot. Thin porcelain covered with a deep purple glaze. White glazed base with six-character *K'ang-hsi* mark within double rings in underglaze blue.

D: 12.5 cm H: 5.5 cm

Dr Herman Lindberg

P1. 49:b. Stem cup, bell-shaped with everted rim, on spreading hollow stem with turned out foot. Incised design on the sides of three floral sprays of magnolia, camellia and rose.

Covered with an amber yellow glaze that extends to the inside of the stem. The glaze on the inside of the cup is much worn.

D: 15.5 cm H: 11.5 cm

G VI A collection

P1. 50:a. Deep cup of square, four-lobed shape, on low straight foot. Covered with an amber yellow glaze. Finely incised design of four five-clawed dragons on the exterior and, in the well, the flaming pearl.

Four-character *Ch'eng-hua* mark in brown on the base.

D: 6 cm H: 4 cm

Carl Kempe Foundation

Pl. 50:b. Deep bowl of square, four-lobed shape, on low straight foot. Covered with an amber yellow glaze. Finely incised design of five-clawed dragons on the exterior and in the well.

D: 12.4 cm H: 6.3 cm

Hellner collection

Pl. 51:a. Small cup, shaped like a six-petalled althea flower, on spreading foot. The flower is covered with a yellow glaze and the petals are outlined with incisions. In the centre inside four small, brown glazed stamens. The green-glazed foot has its upper part shaped like a calyx.

On the inside of the foot is a six-character horizontal *Ch'eng-hua* mark in underglaze blue. (Pl. 64:e).

D: 9.4 cm H: 4 cm

Carl Kempe Foundation

Pl. 51:b. Pair of bowls, almost hemispherical, on low foot. Covered with a light amber-coloured glaze. White-glazed base with six-character *K'ang-hsi* mark within double rings in underglaze blue.

D: 12.5 cm H: 6 cm

M F E A

Pl. 52:a. Water pot (*ch'i chao tsun*) [30], beehive-shaped with short neck and flared mouth. Slightly recessed base. The exterior covered with a light pink peach-bloom glaze with small green dots. Three incised medallions with highly stylized archaic dragons.

Base and interior white glazed. Six-character *K'ang-hsi* mark in underglaze blue on the base.

A large area of the side of the pot is missing and has been repaired with gold lacquered wood.

D: 12.5 cm H: 9 cm

M F E A

Pl. 52:b. Water pot, beehive-shaped with short neck and recessed base. The mouth is slightly ground down. The exterior covered with a pink peach-bloom glaze mottled with extensive areas of green ranging from light, pale green to a heavy leaf green.

Three incised medallions with highly stylized archaic dragons. The white glazed base has a six-character *K'ang-hsi* mark in underglaze blue.

D: 12.3 cm H: 9.1 cm

M F E A

Brush washer (*t'ang lo hsi*) [31] of depressed globular shape. Low foot rim and recessed base. The exterior covered with a light pink peach-bloom glaze with green mottlings. Interior and base white glazed.

Six-character *K'ang-hsi* mark in underglaze blue on the base.

D: 11.5 cm H: 3.6 cm

G VI A collection

Pl. 53:a. Brush washer (*t'ang lo hsi*) of the same shape as the preceeding. The exterior covered with a dark, pinkish peach-bloom glaze. Interior and base white glazed.

Six-character *K'ang-hsi* mark in underglaze blue on the base. Repaired.

D: 11.5 cm H: 3.9 cm

M F E A

Pl. 53:b. Ewer with cover, of cylindrical shape with top shaped like a monk's cap and ogee rim. S-shaped spout and rounded ear-shaped handle. Covered with slightly bluish-white glaze.

The body is divided into three sections by relief bands. The lower two are decorated with incised chrysanthemum scrolls, the upper with the sacred pearl and flames.

H: 15.6 cm

Carl Kempe Foundation

Pl. 54:a. Water pot of cut-off conical shape, with rounded mouth rim. Slightly recessed base. On the exterior cloud scrolls modelled in white slip. Covered with a bluish-white glaze which shows a fine crackle at the mouth.

Six-character *K'ang-hsi* mark in underglaze blue on the base.

D: 7.8 cm H: 7.3 cm

G VI A collection

Pl. 54:b. Water pot (*ch'i chao tsun*), beehive-shaped with short neck and flared mouth. Slightly recessed base. Covered with a bluish-white glaze with a fine ice-crackle. On the exterior three finely incised medallions with highly stylized archaic dragons.

On the base double rings in underglaze blue.

D: 12.3 cm H: 9.2 cm

Carl Kempe Foundation

Pl. 55. Vase of cylindrical shape, with rounded shoulder, short cylindrical neck and flared mouth. Flat, recessed base. Decorated round the outside with a strongly carved and incised design of peony scrolls. Carved floral spray on the neck and incised key-fret border on the shoulder.

Covered with a bluish-white glaze. Double rings in underglaze blue on the base. Incised mark of the Dresden collection: N=7 and a triangle.

H: 27.3 cm

M F E A

Pl. 56:a. Small moulded plaque in the shape of a lion with its cub among clouds. Greyish-white glaze.

Soft paste porcelain.

L: 8 cm

G VI A collection

Pl. 56:b. Bowl, almost conical, with everted rim on low straight foot. Encircling the outside is a forcefully carved design of lotus scrolls and above the foot a row of stiff, overlapping petals. In the centre inside is a carved lotus flower and below the rim a finely incised border of leaves and *ju-i* heads.

Covered with a bluish-white glaze. The commendation mark of a lozenge is painted in underglaze blue within double rings on the base.

D: 22.3 cm

H: 7.8 cm

M F E A

Pl. 57. Wine ewer of cylindrical shape, formed like a painting scroll, tied round the waist with a string. Spout and handle formed by *ch'ih* dragons. Light cream-coloured glaze. Unglazed, slightly recessed base.

Te-hua ware, Fukien.

H: 15.5 cm

Carl Kempe foundation

Pl. 58. Vase with cylindrical body, rounded shoulder and tall neck with cup-shaped mouth. Round the neck a *ch'ih* dragon biting a branch in applied relief. Cream-coloured glaze. Unglazed, slightly recessed base.

Te-hua ware, Fukien.

H: 20 cm

G VI A collection

Pl. 59. Tall jar and cover, one of a pair. Almost ovoid shape with slightly swelling foot and short straight, neck. Cover with flat top, rounded sides and wide, flattened rim. On top of the cover is a seated guardian lion in biscuit, painted in blue, green and yellow enamels and partly overpainted with gold and red paint.

Decorated in the *Imari* style in underglaze blue, iron-red enamel and gold. Broad border of cloud-lappets on shoulder, decorated with floral scrolls and a similar

border on top of the cover. Border with flower-filled panels round the foot. Several small borders with lotus scrolls. Recessed unglazed base with wheel marks.

H: 61.5 cm

M F E A

Pl. 60. Bowl and cover, with dish. Bell-shaped bowl on small foot with similarly shaped cover. The sides of both bowl and cover are moulded in a tulip pattern. The same pattern is found on the sides of the dish.

The design is painted in gold and iron-red and sepia enamel colours. On the exterior of the bowl and the cover is a design of potted flowers and floral sprays with birds in tulip-shaped medallions, alternating with stiff flowers and superimposed with a row of insects. The same design is found on the dish.

The central panel of the dish, as well as the inside of the bowl and the cover, shows a garden scene with two chess-playing ladies. The top of the lid is decorated with a floral spray.

D. of bowl: 19.7 cm

H: 14.2 cm

D. of dish: 27.2 cm

M F E A

Pl. 61. Saucer-shaped dish on low, tapering foot. Slightly convex base with wheel marks. The interior is decorated in gold and iron-red, sepia and a patch of pale green enamel colour. In the centre a Dutch couple and a dog walking in a garden. Below the rim a diaper-border with prunus flowers and four panels with peonies. Plain outside.

D: 27.5 cm

M F E A

Pl. 62:a. Reverse of the bowl Pl. 21.

Pl. 62:b. Reverse of the bowl Pl. 22.

Pl. 63. Bowl decorated in underglaze blue. Cp. Pls. 21–22 and 62 above. Mark and period of *Wan-li*. Ming.

Röhsska Konstsöjdmuseet, Gothenburg

Pl. 64:a–b. See: Pl. 13:a.

Pl. 64:c. Mark of the dish Pl. 37:b.

Pl. 64:d. Mark of the cups Pl. 26.

Pl. 64:e. Mark of the cup Pl. 51:a.

CHINESE CHARACTERS

1. 五彩 2. 景德鎮陶錄 3. 陶說 4. 螭
5. 蟠龍瓶 6. 滑石 7. 饕餮
8. 考古圖 9. 宣和博古圖錄
10. 雷紋 11. 吹青 13. 陶雅
12. 康熙辛亥中和堂製
14. 大明天啟五年芳好園應○王素造
15. 金英翠萼帶春寒黃色花中有幾般
16. 賞
17. 春風弄玉來清晝夜月凌波上大堤
18. 曉艷遠分金掌露暮香深惹玉堂風
19. 萬壽無疆 20. 片石 21. 筆筒
22. 己丑年蒲月製 23. 巳=己 24. 蒲=蒲
25. 暗色 26. 海馬 27. 水滸傳
28. 蘋葉紅 29. 豇豆紅 30. 雞罩樽
31. 糖鐏洗 32. 呂俊臣記 33. 收
34. 卅 35. 有 36. 王

PLATES







a







Pl. 4



a



b

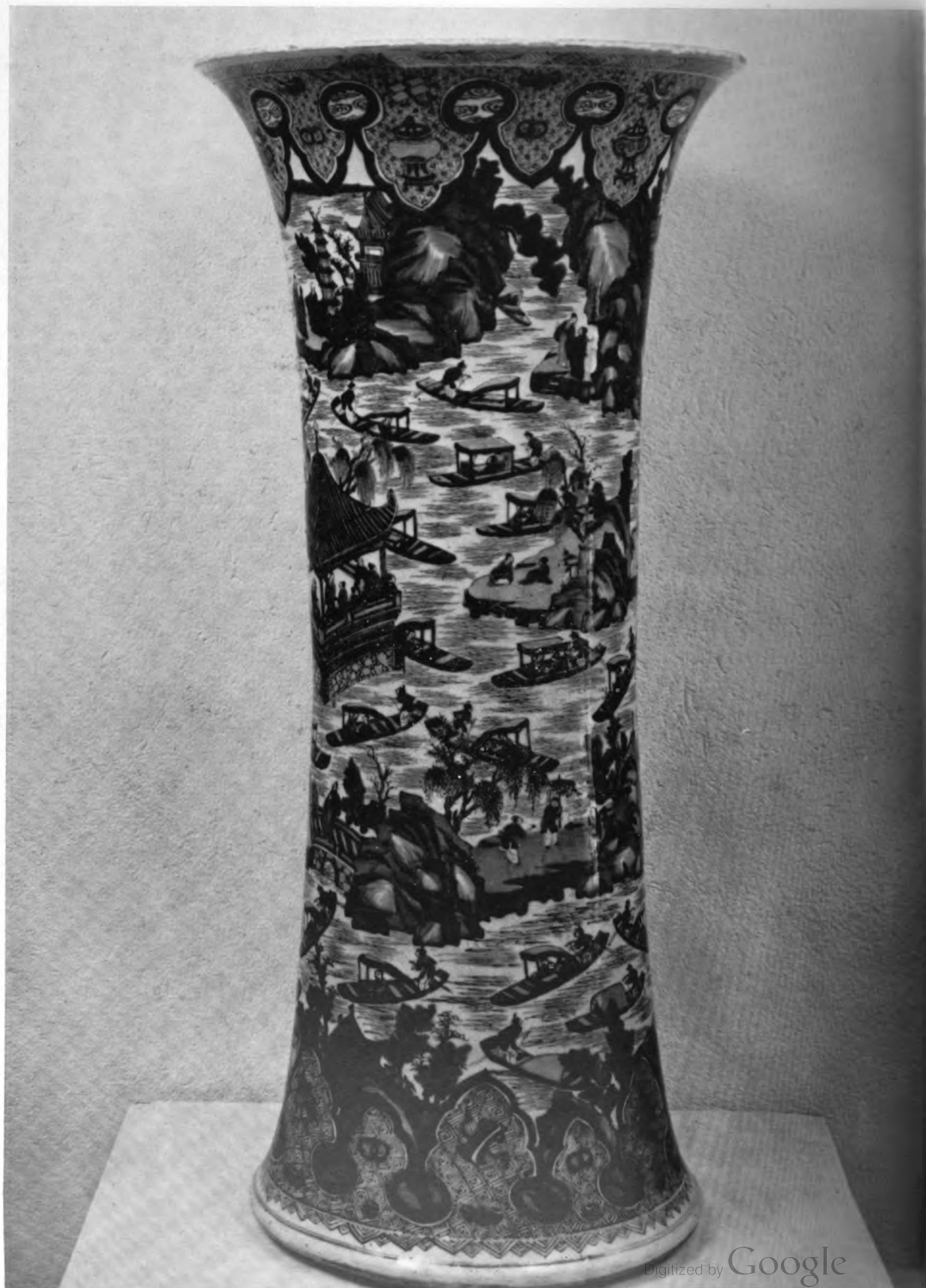


a



















a



b





a







a

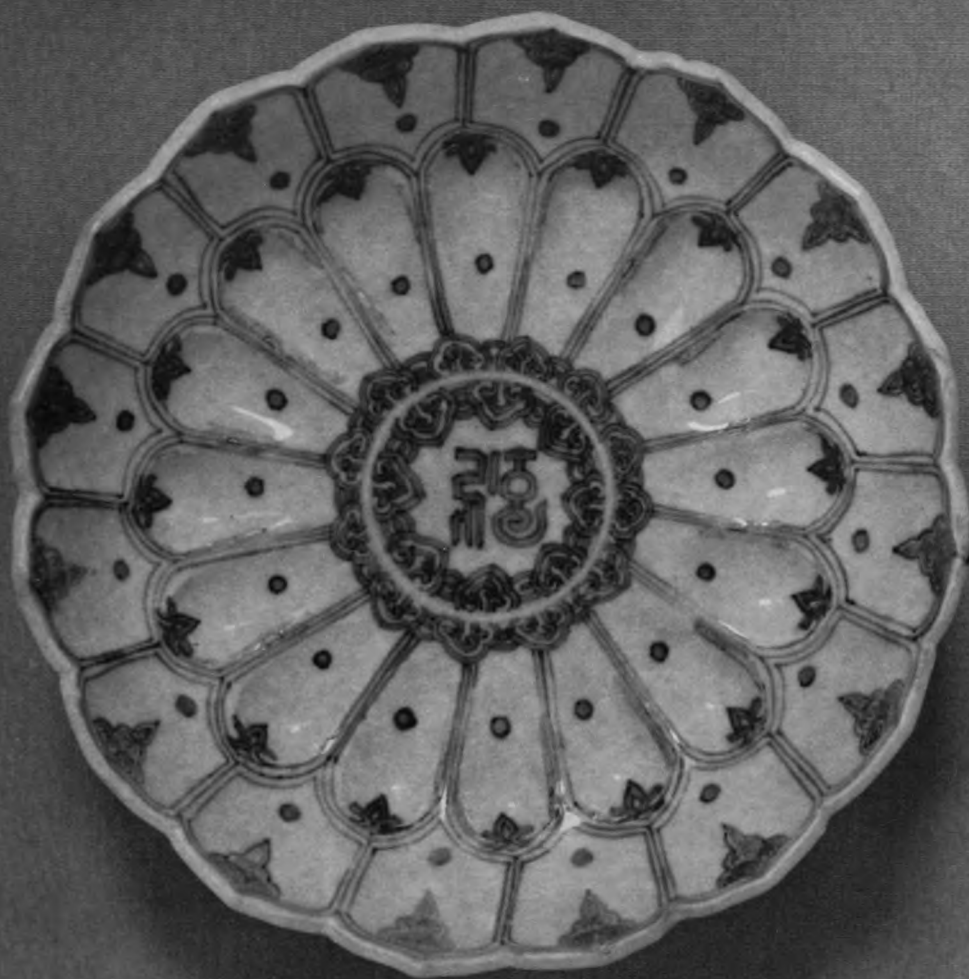


b





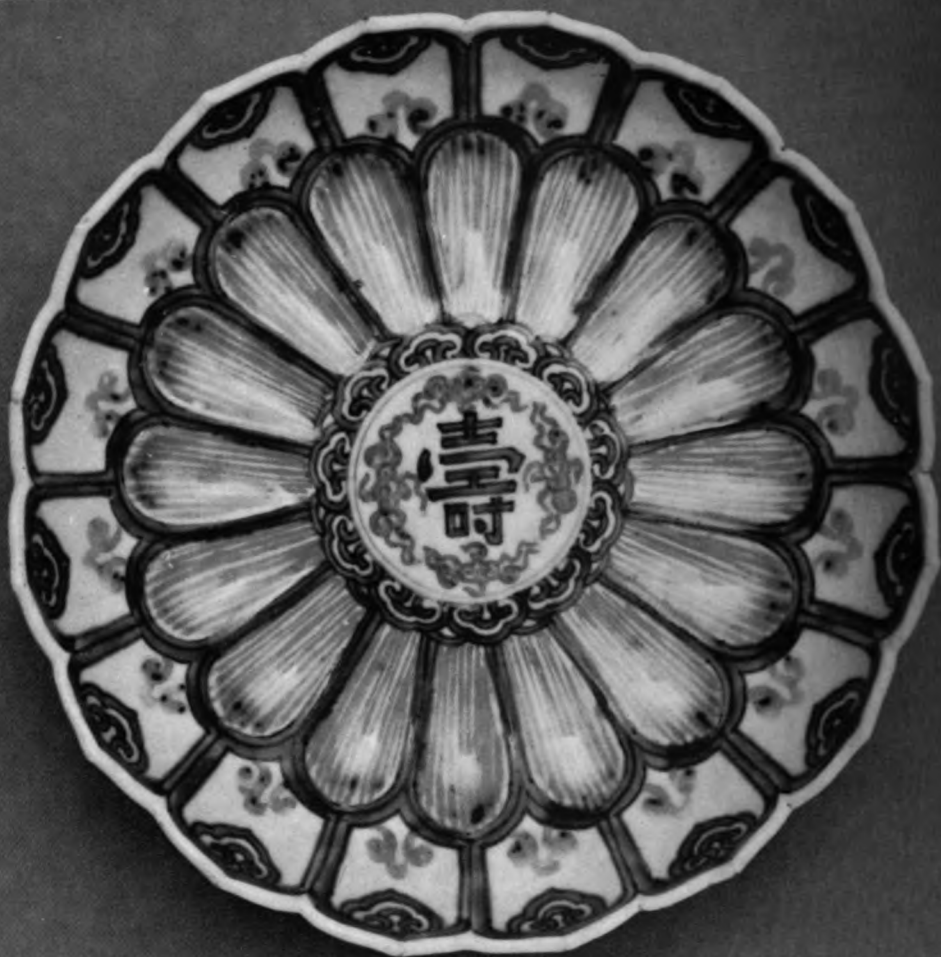




a



b

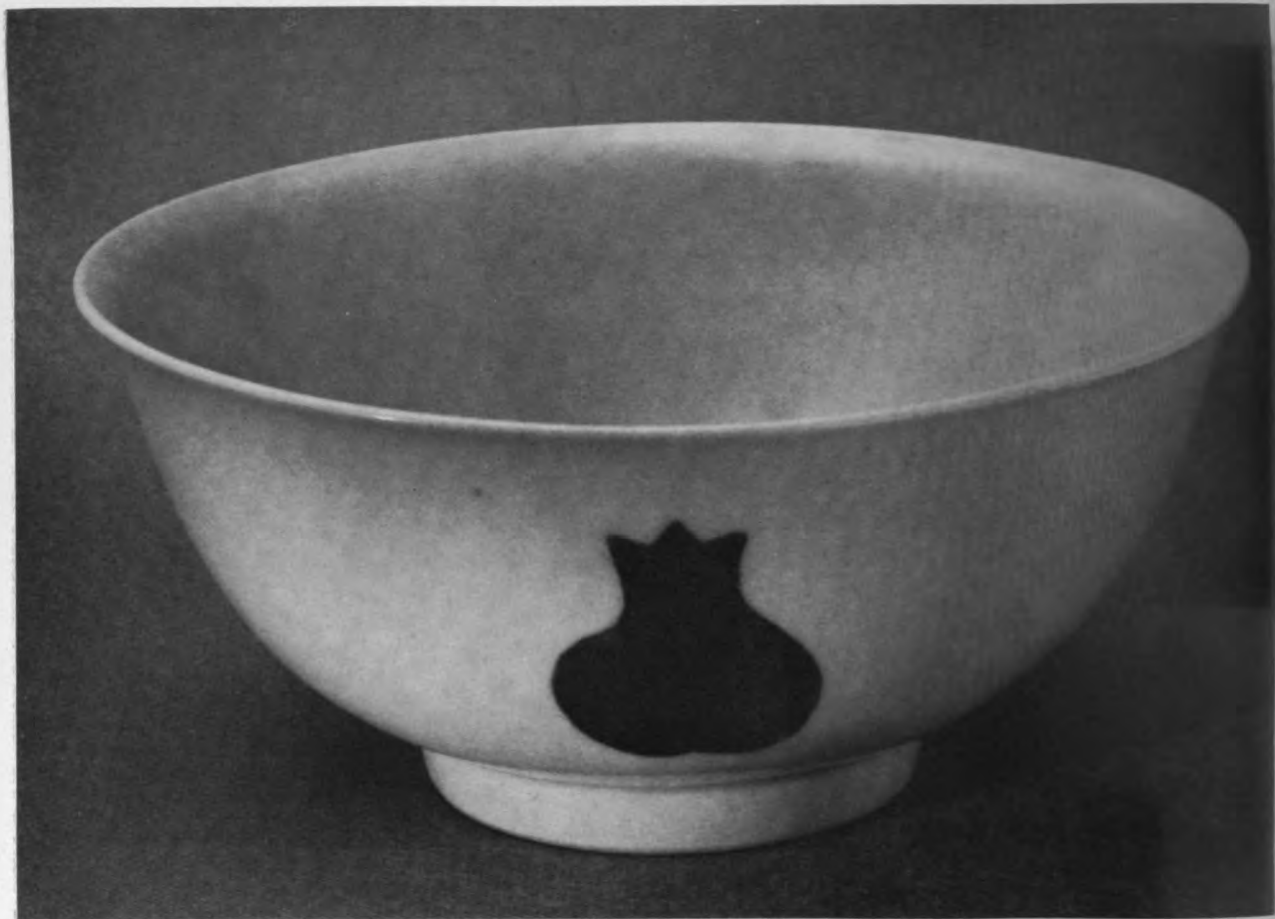


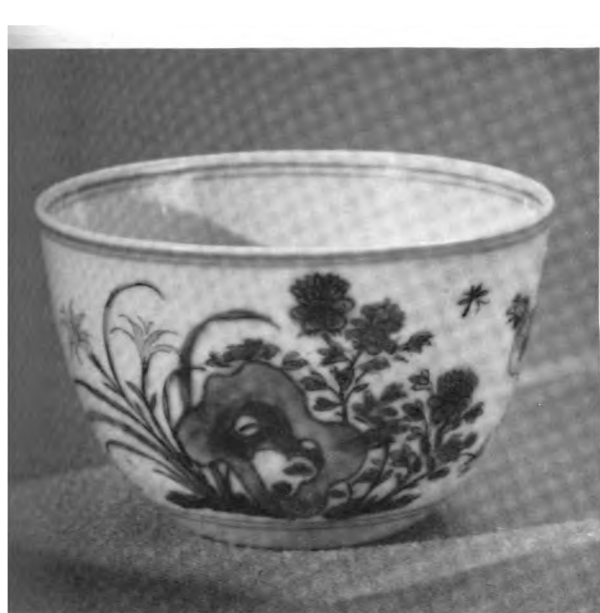


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b

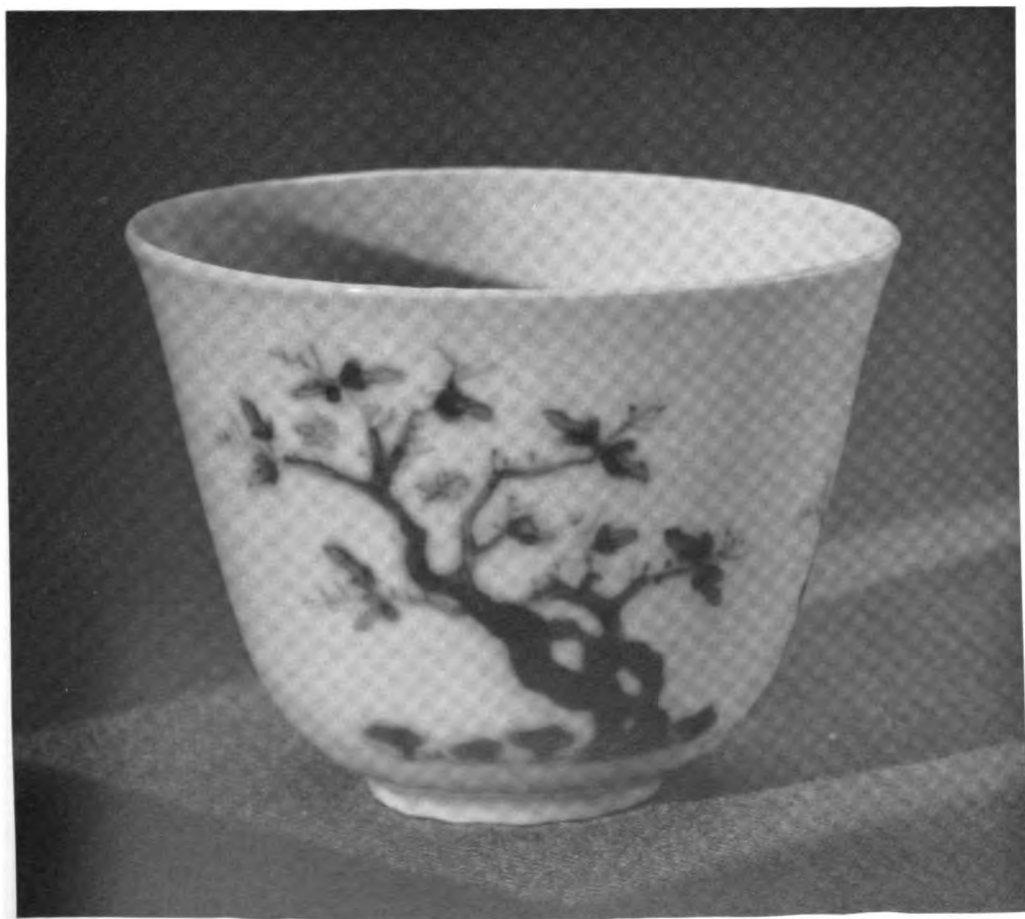




a



b



c



a



b



a



b









a









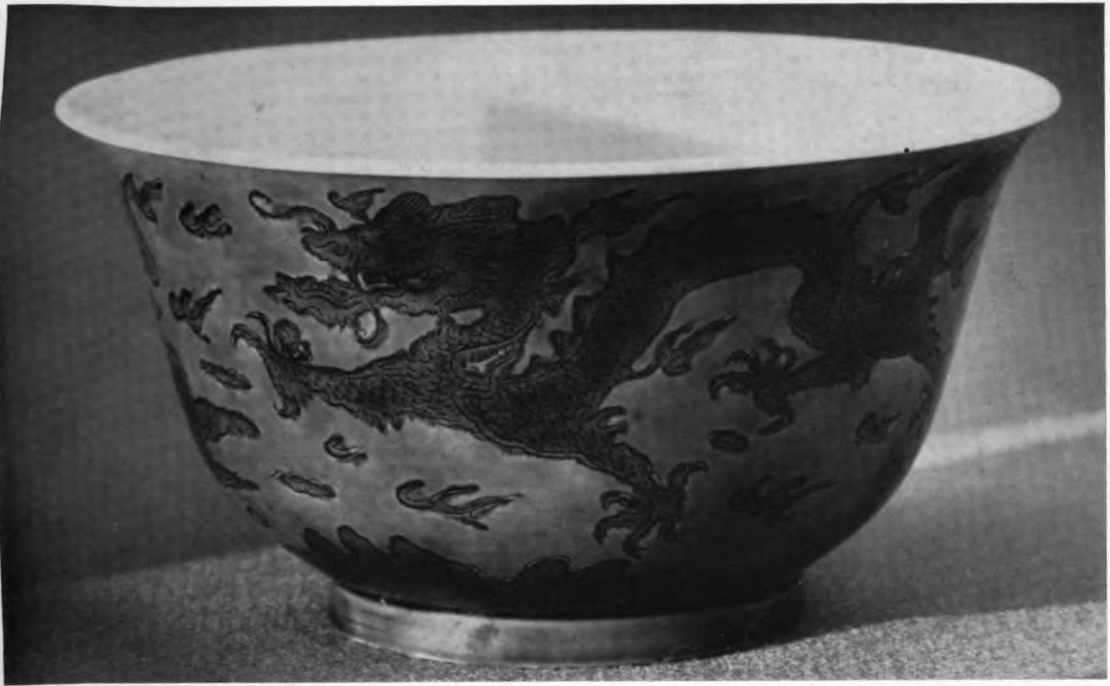


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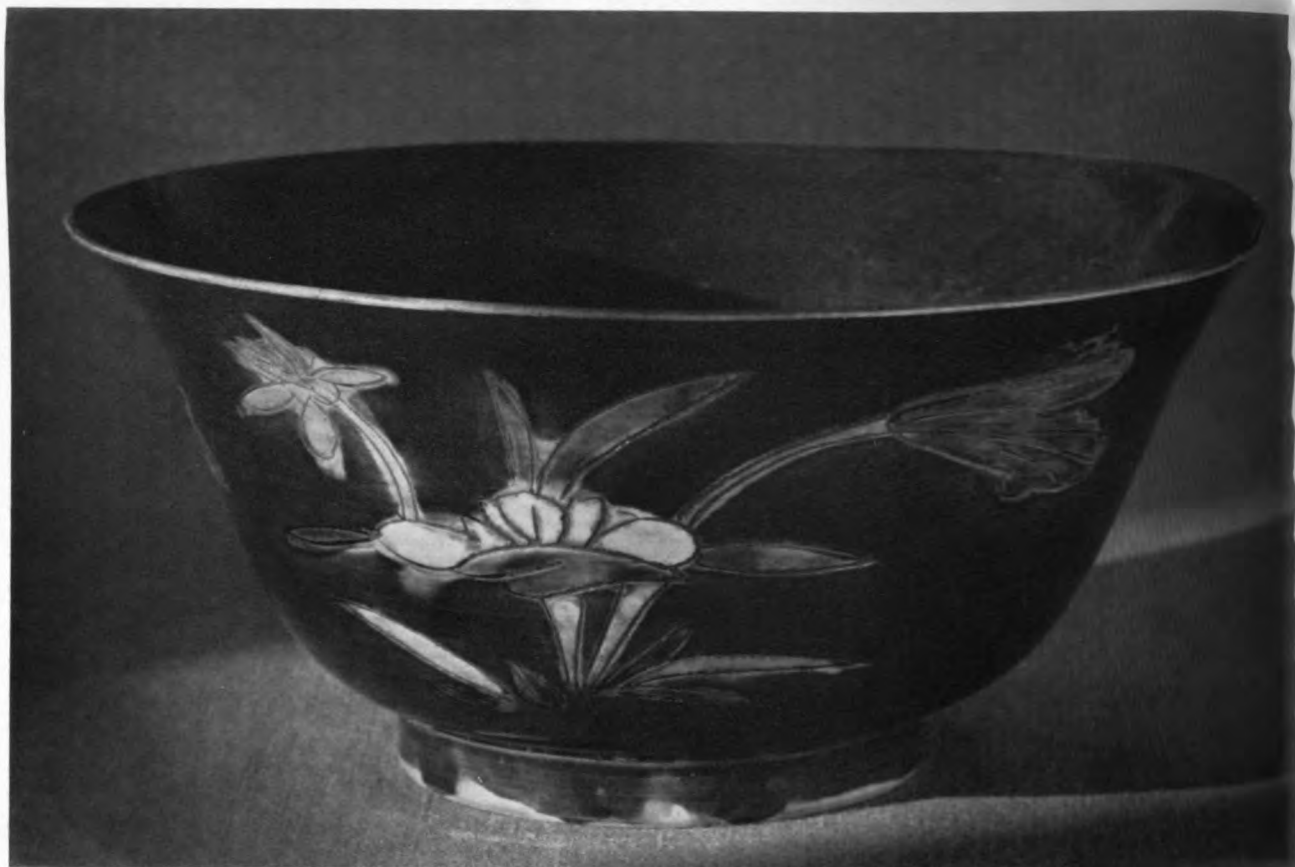




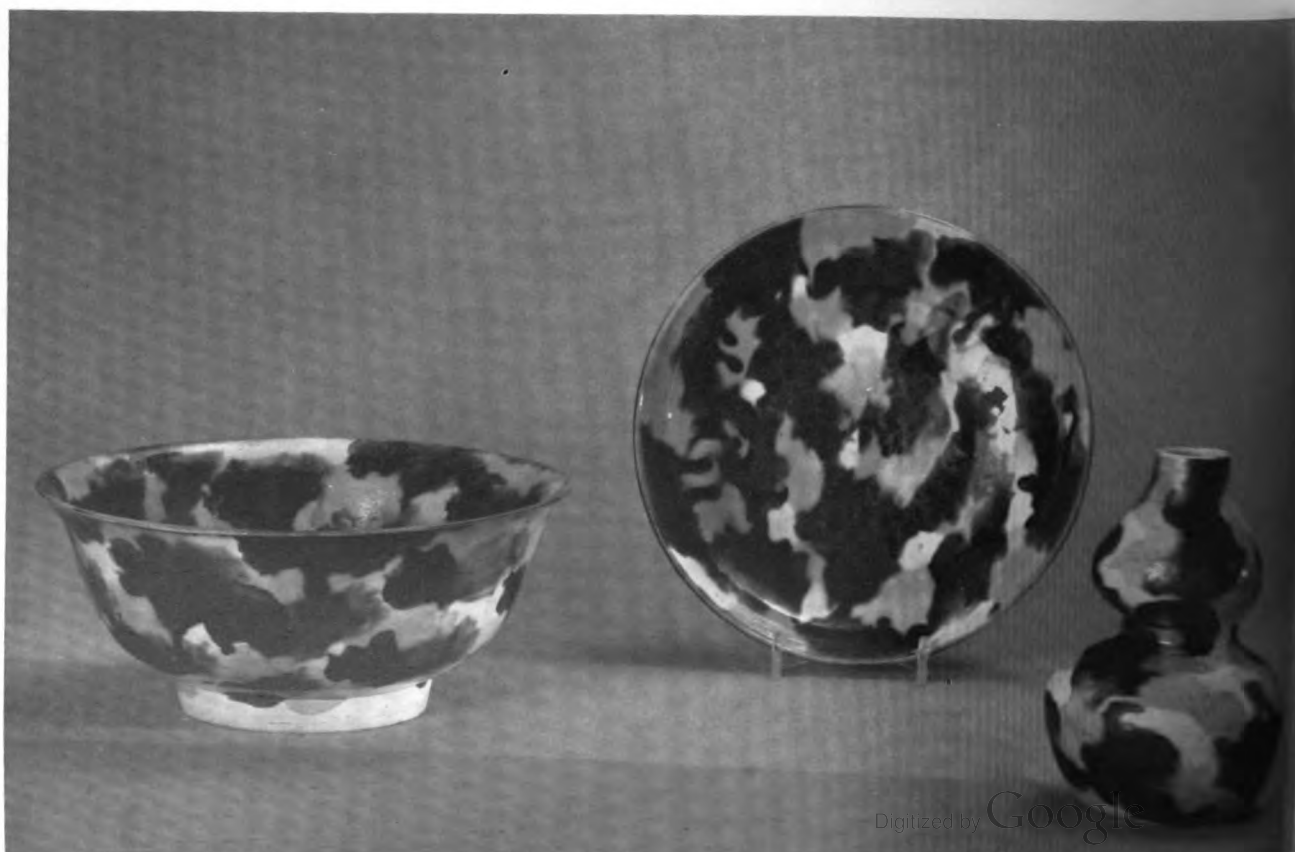
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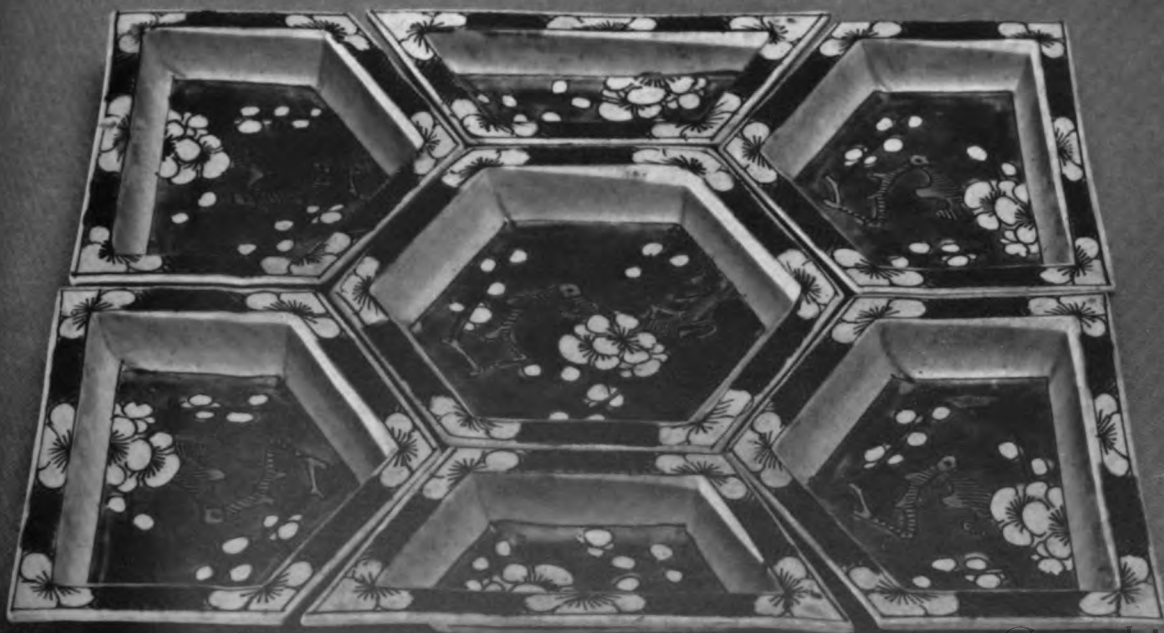


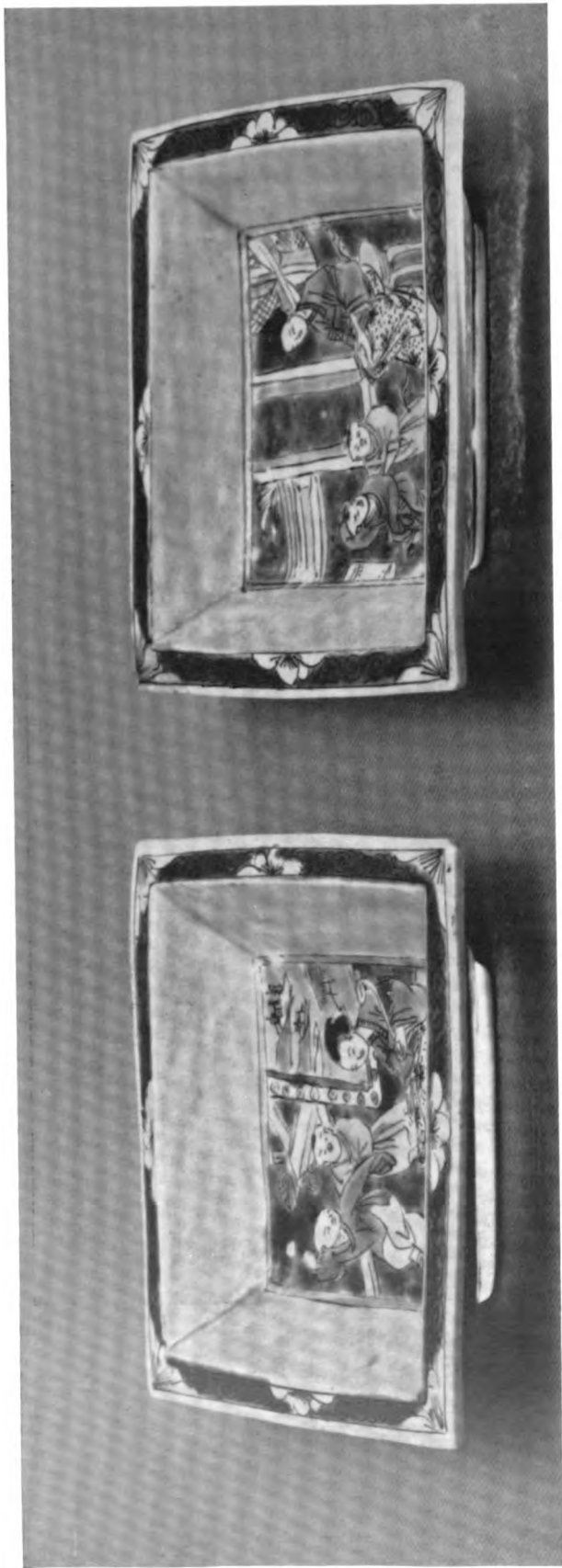
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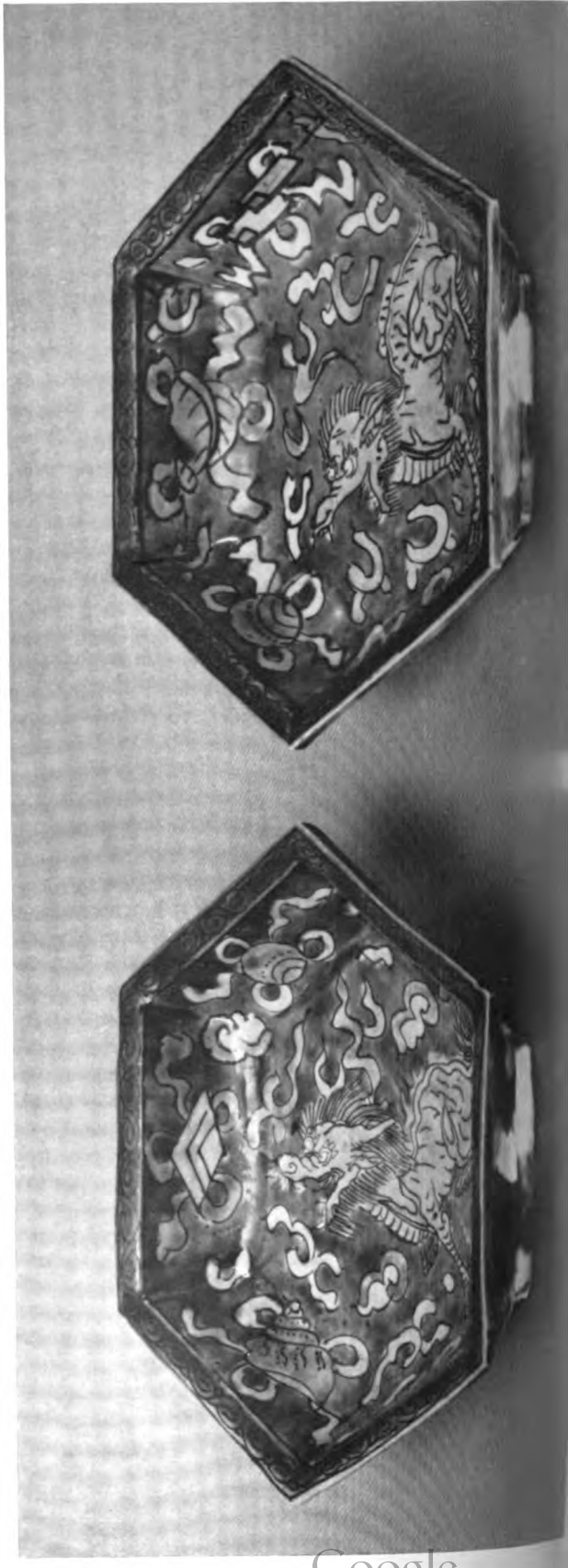


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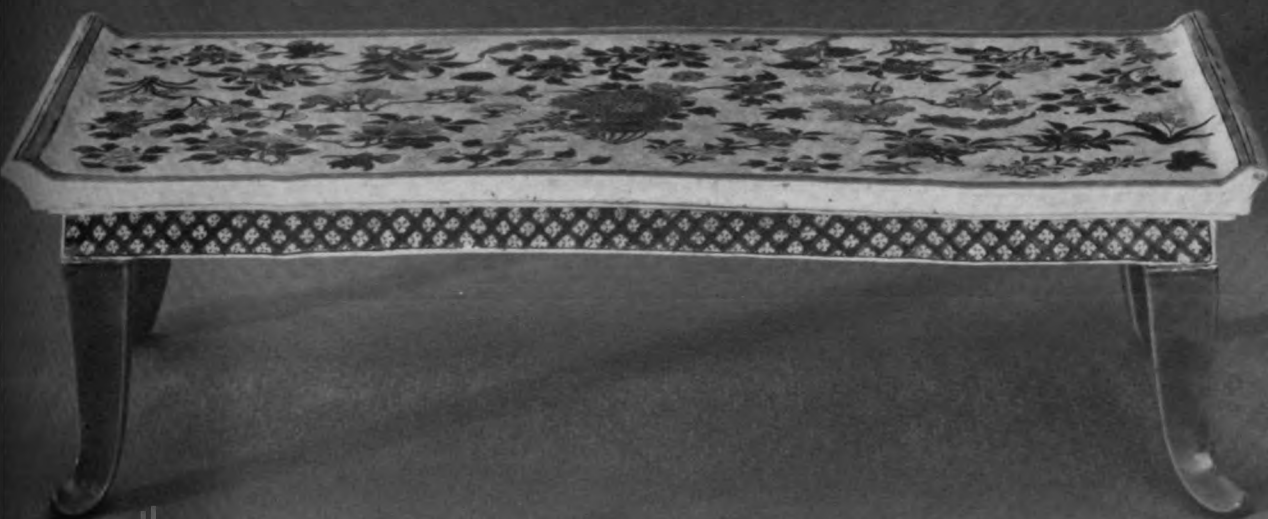


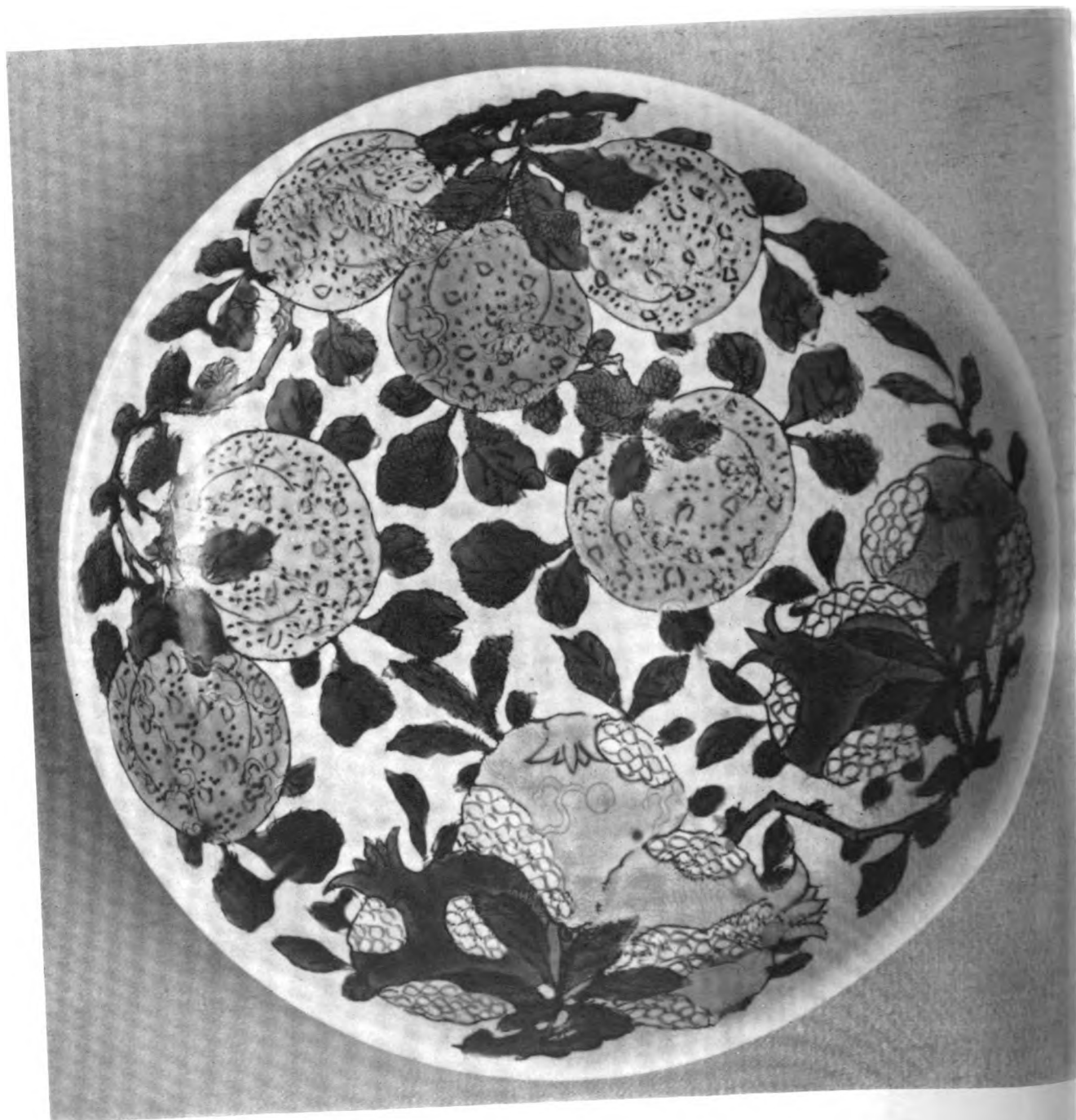
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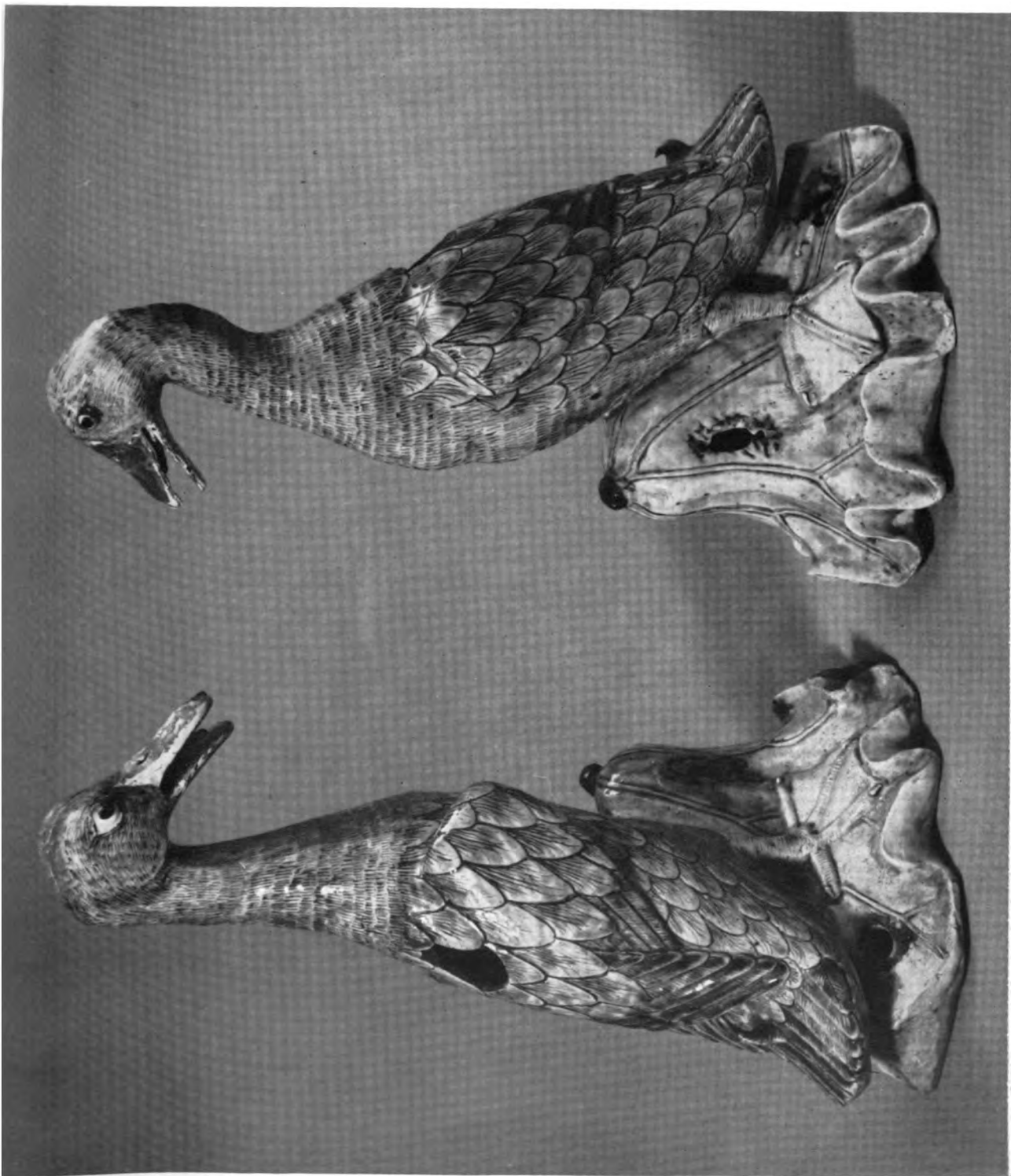


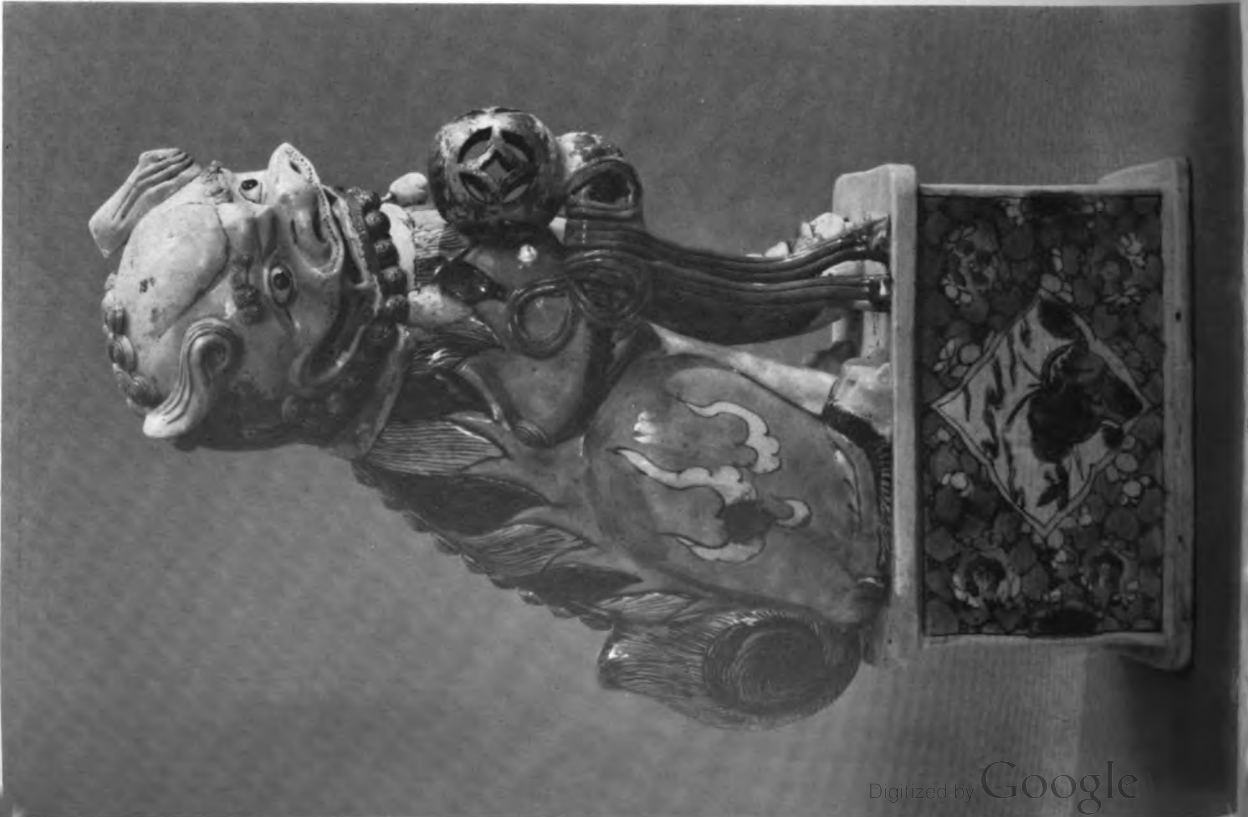
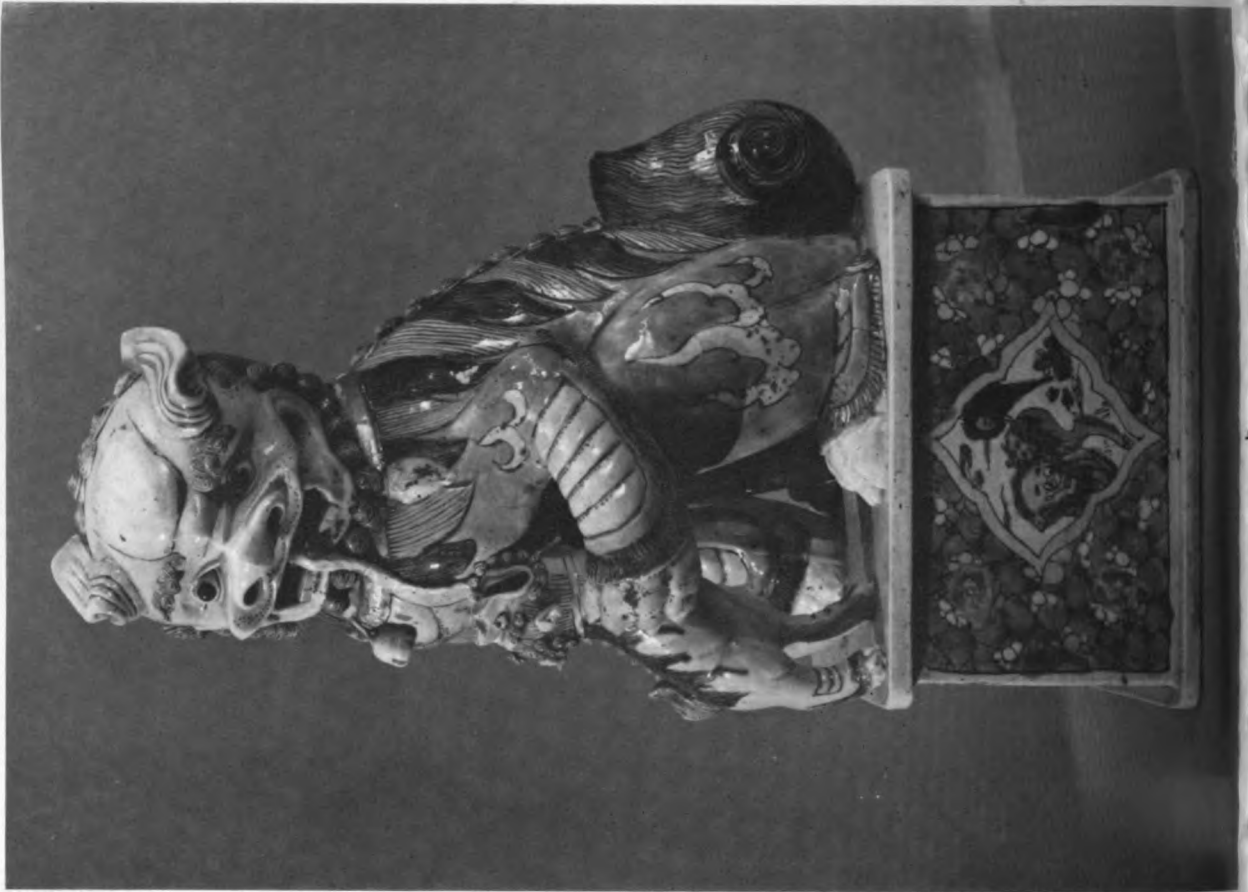


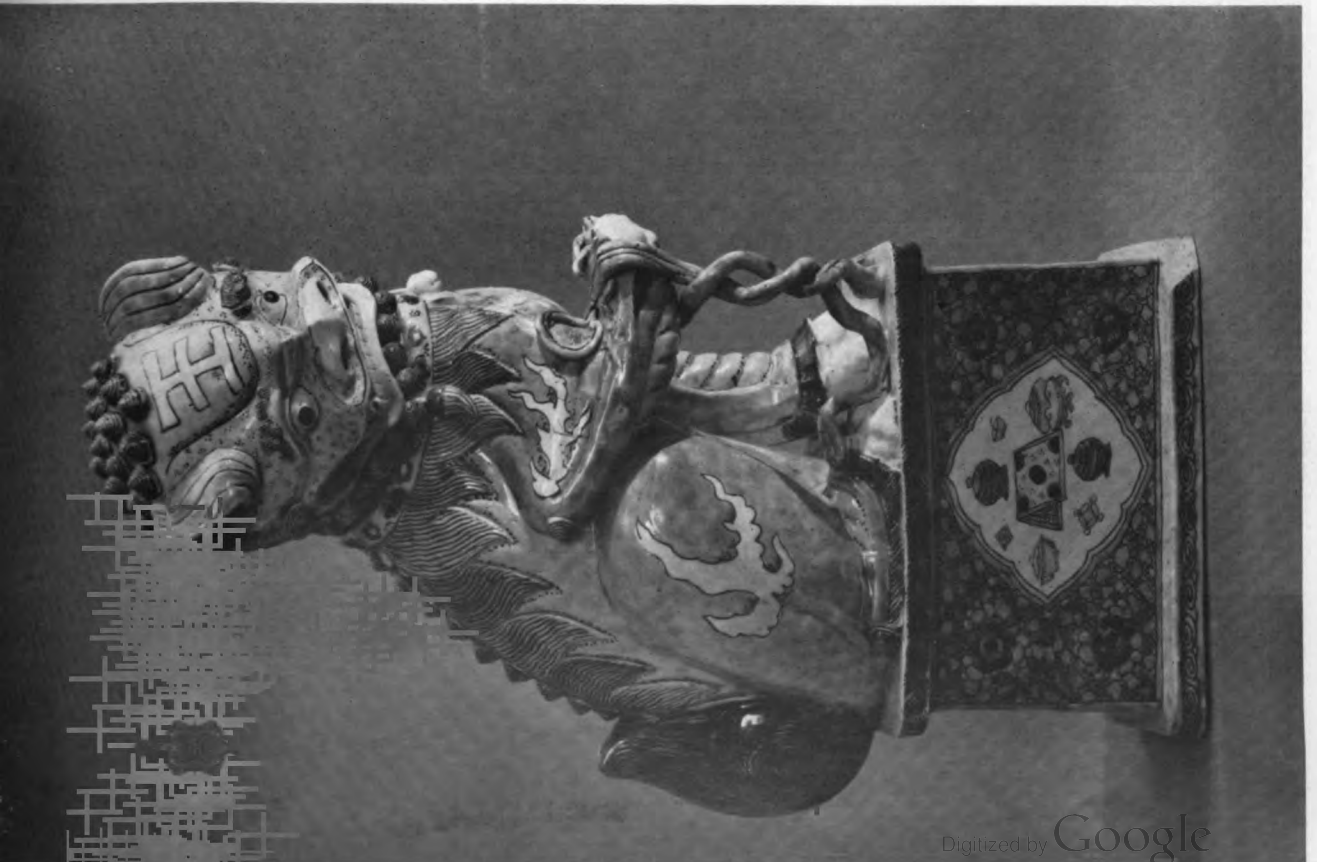
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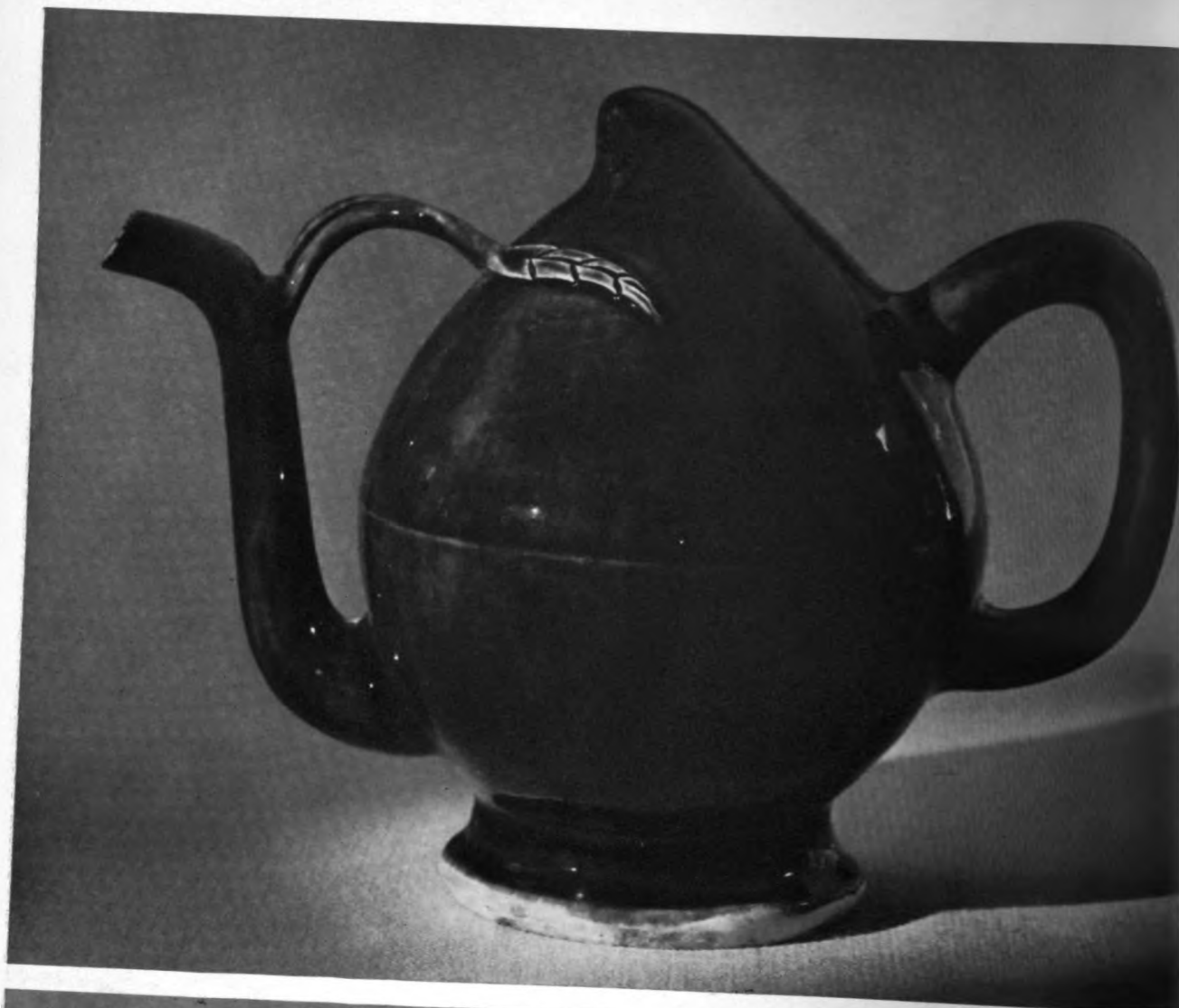


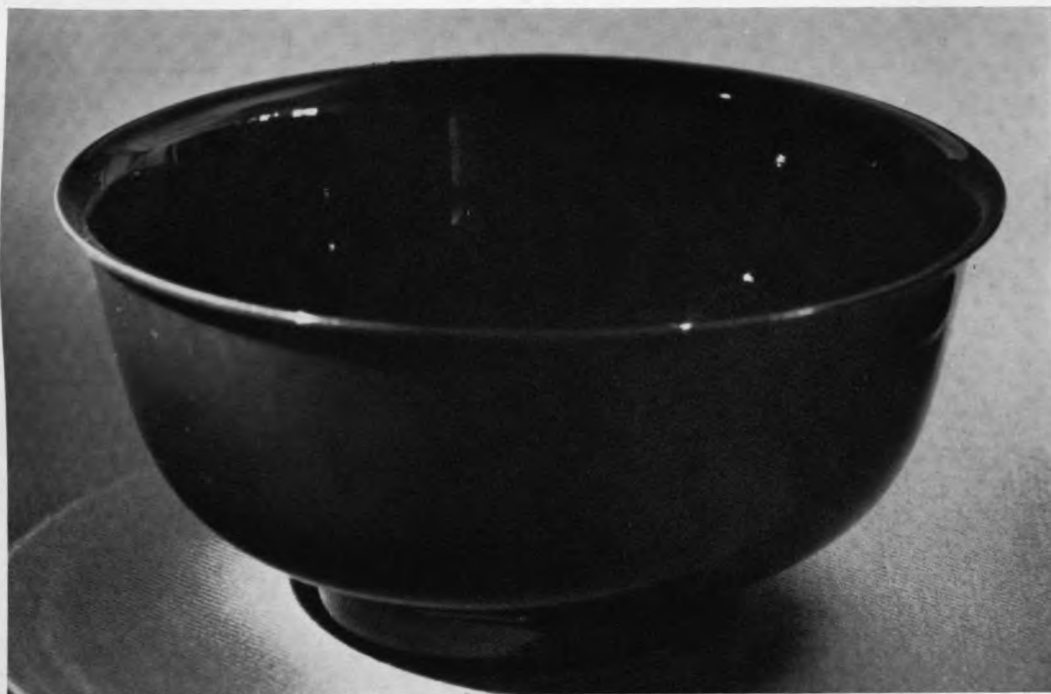










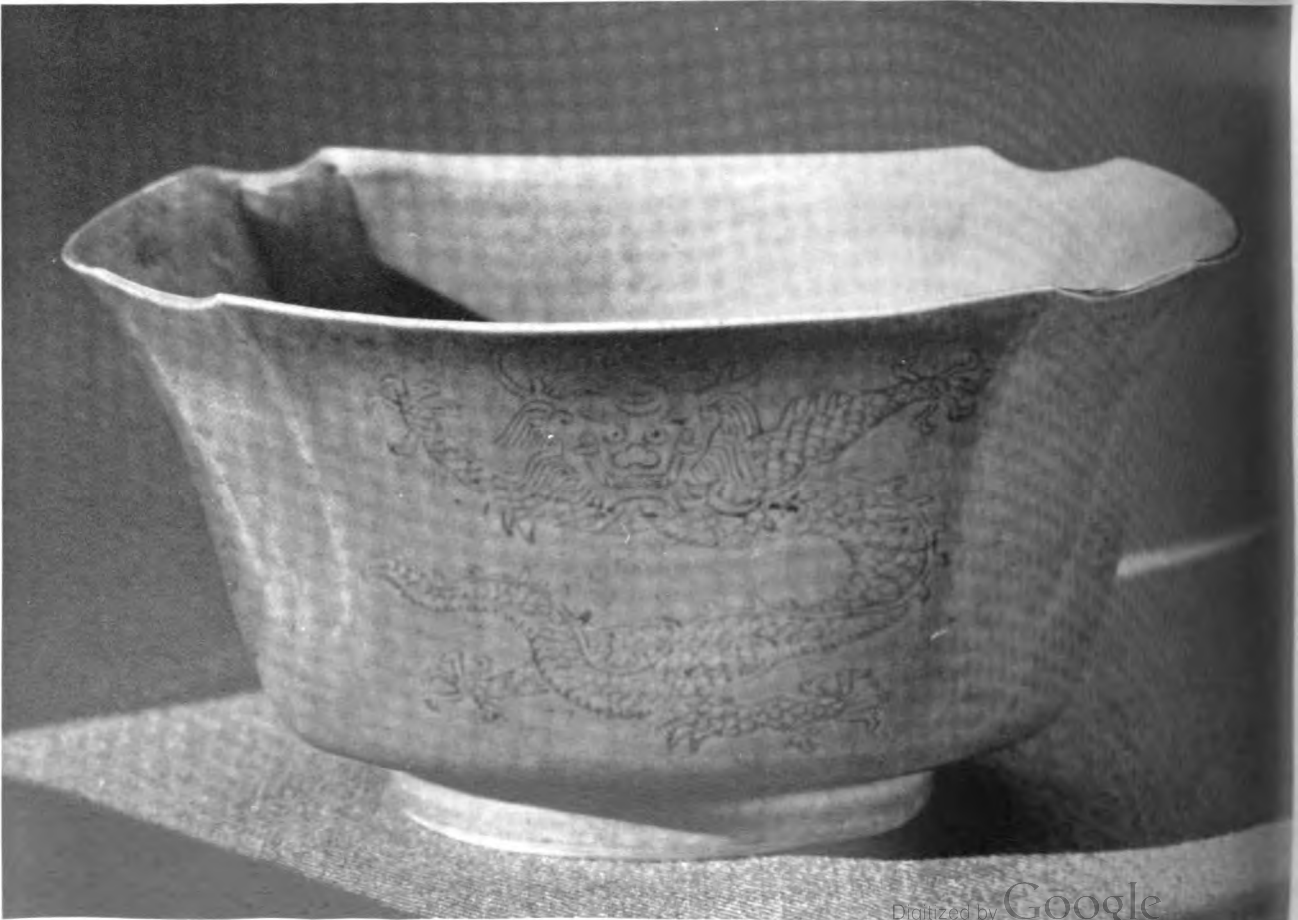


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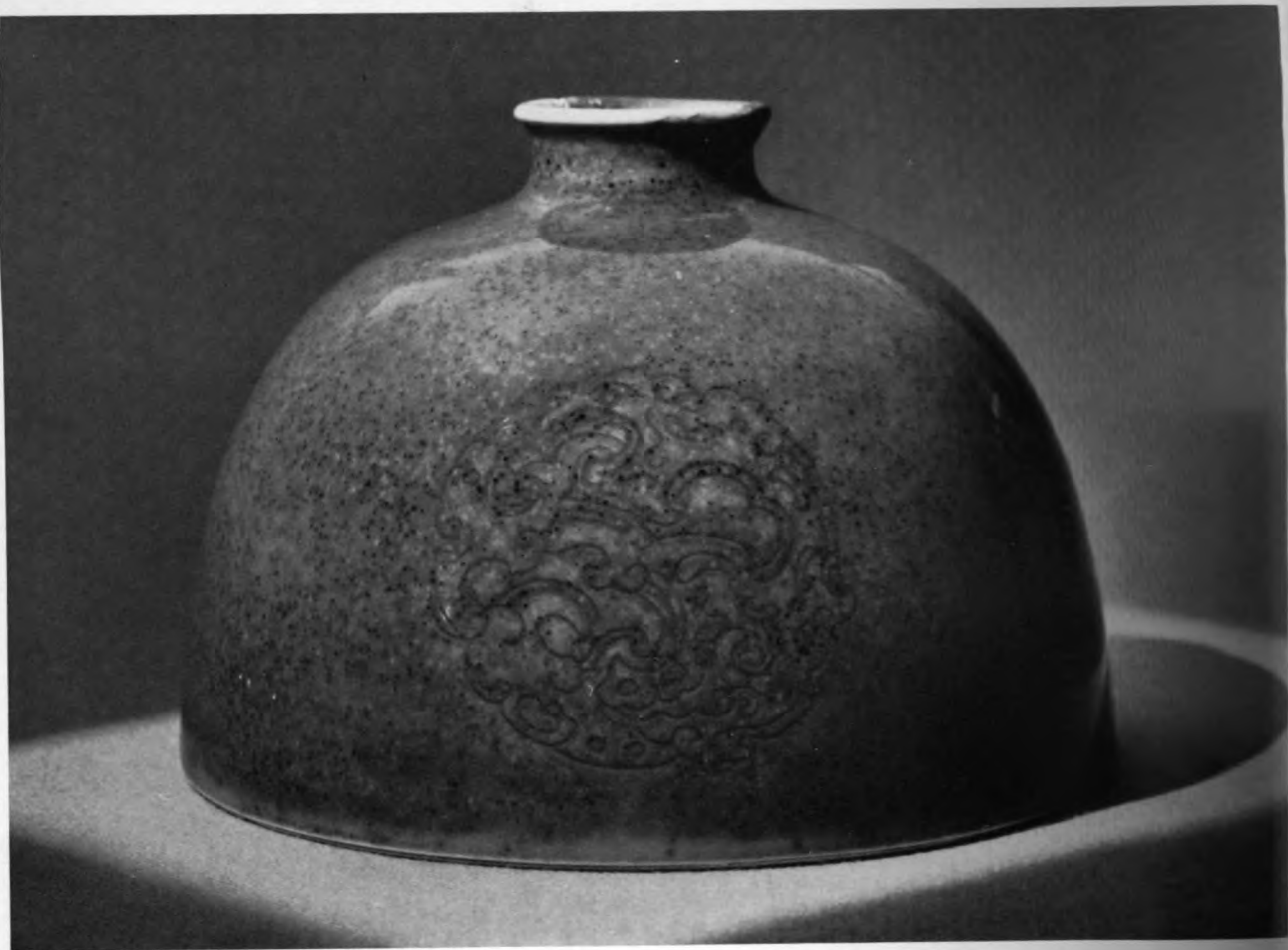


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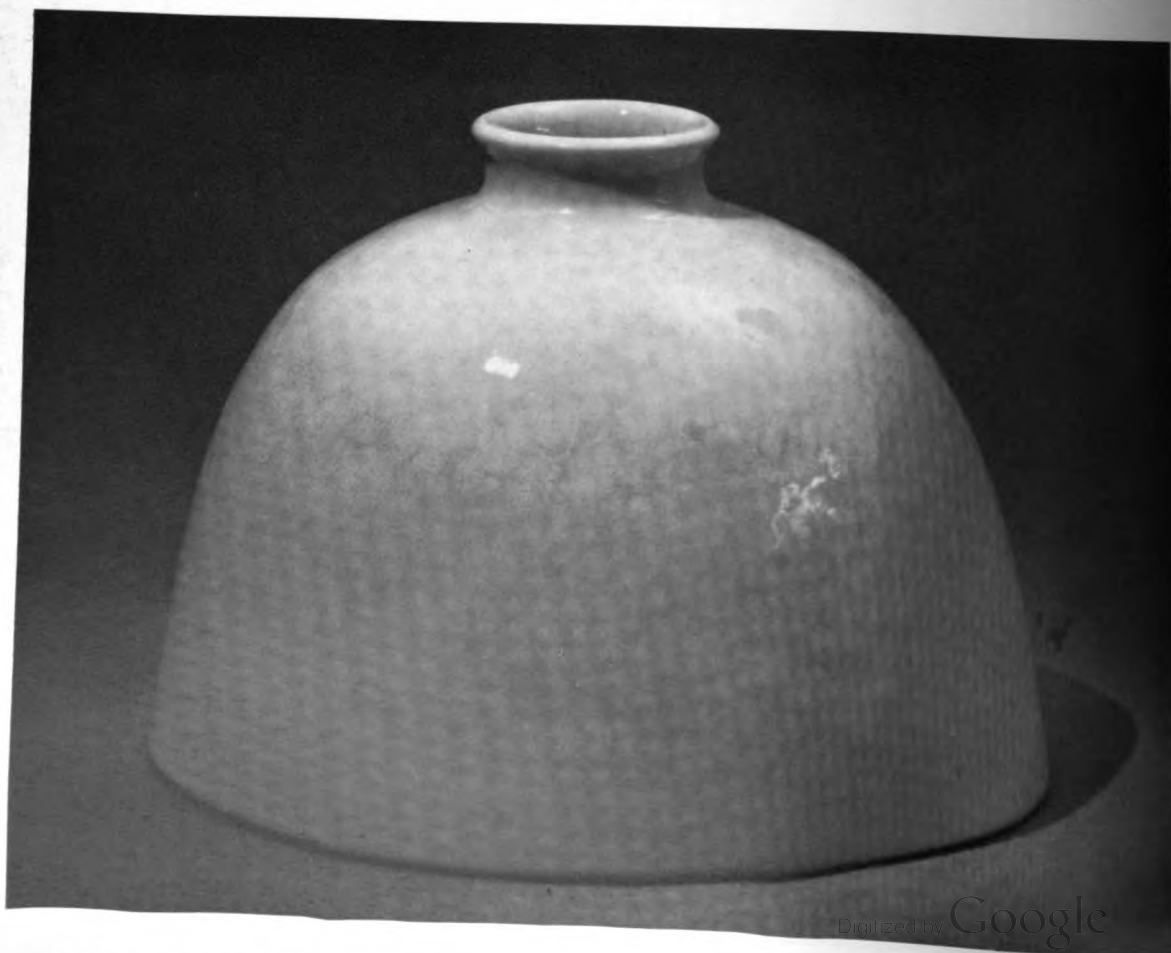
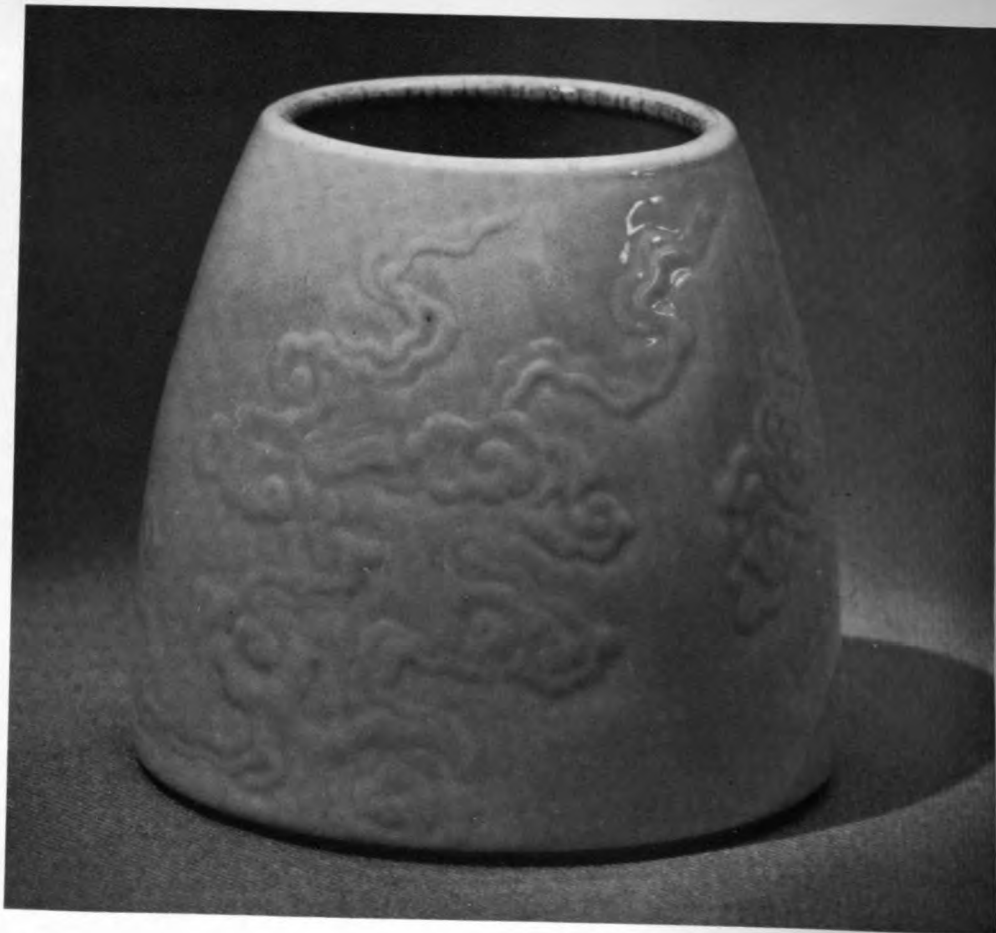


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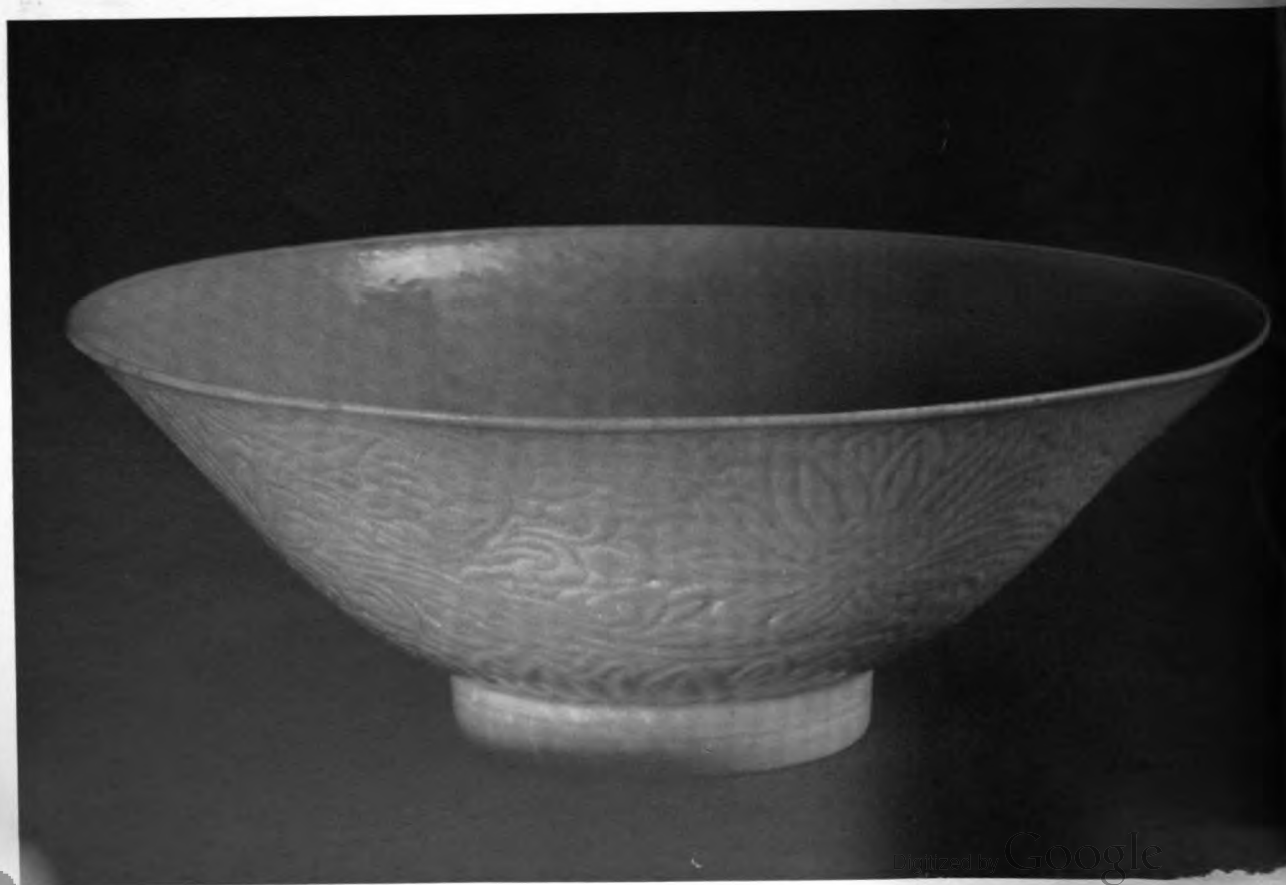


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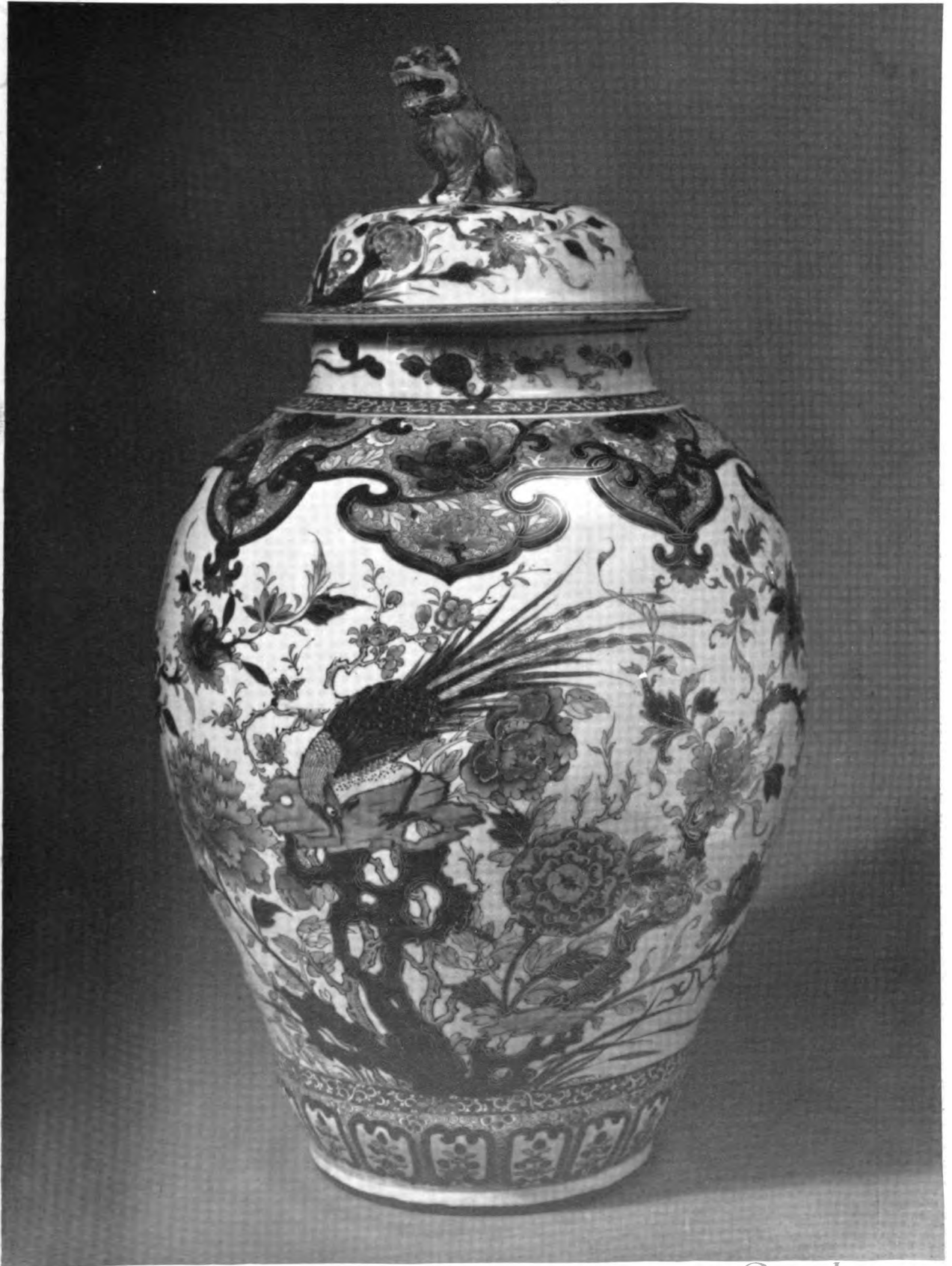
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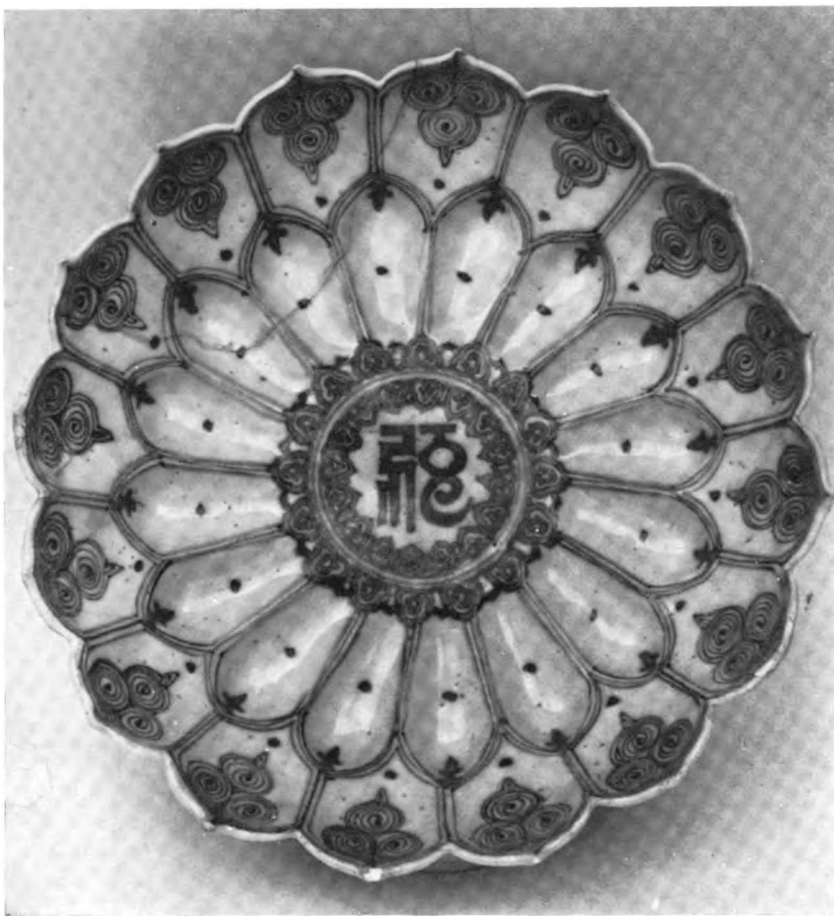




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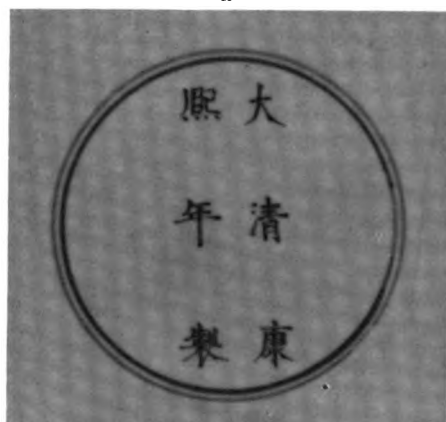




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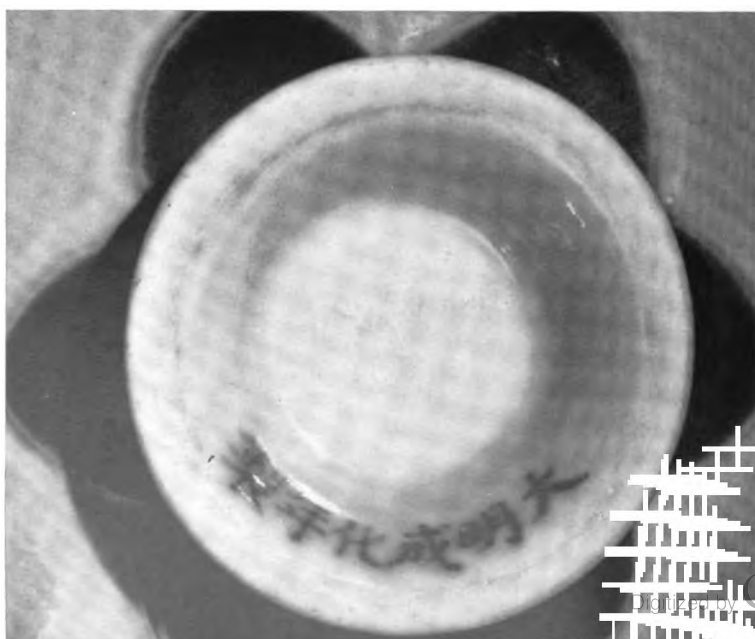
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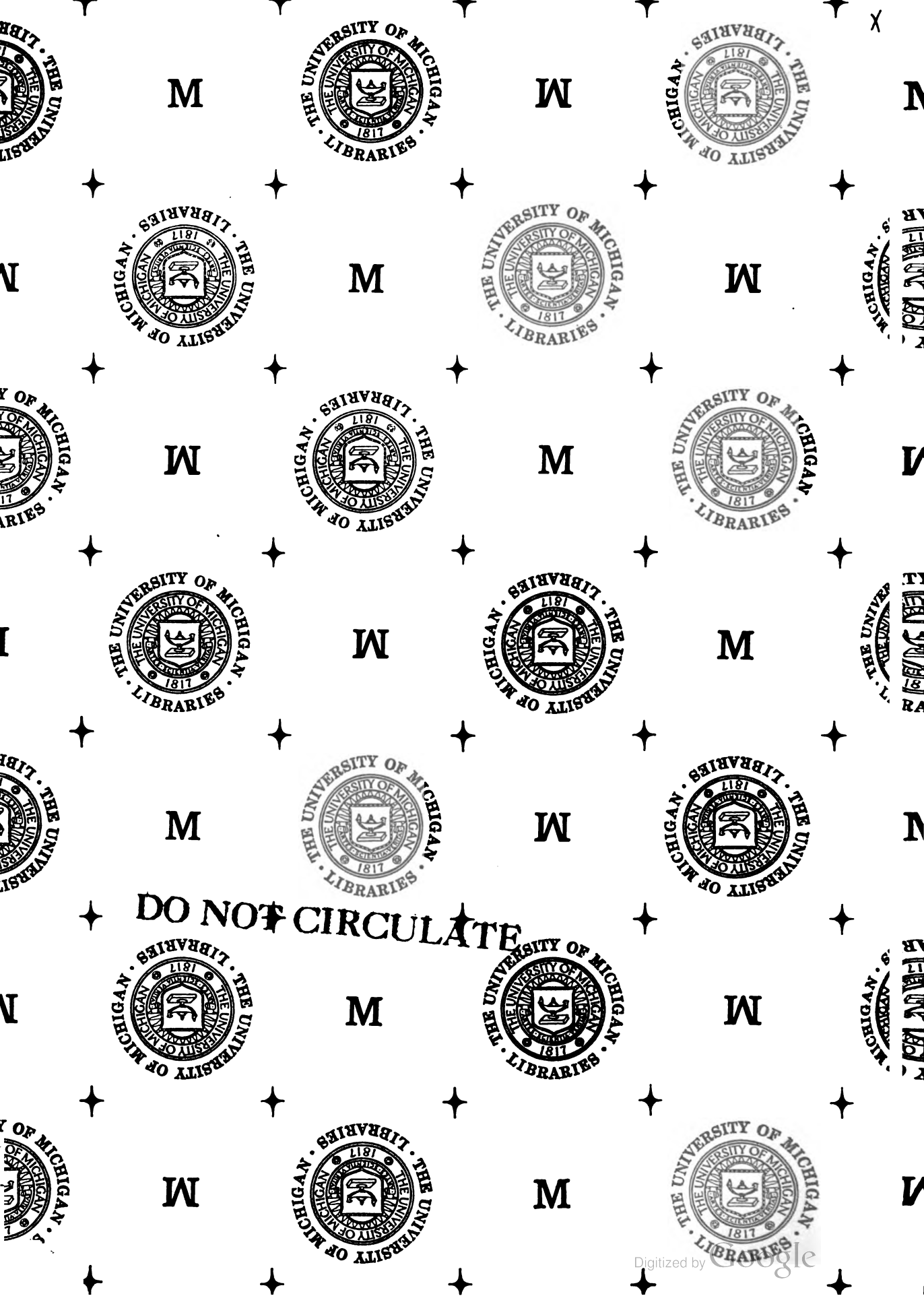
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